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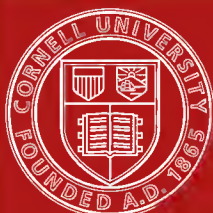
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REPORT ON THE PAINTINGS
OF THE
T. B. WALKER ART COLLECTIONS
BY
PROFESSOR EUGEN NEUHAUS
AND
LIEUTENANT SEYMOUR DE RICCI

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He is the author of:

"The Arts of the Exposition," "Galleries of the Exposition," "The San Diego Garden Fair"; "Painters, Pictures and the People."

Lieutenant Seymour de Ricci, of Paris, France, came to the United States as one of the members of the French Educational Mission sent by the Government of France to examine and study the Art and Educational Institutions of this country in 1918 and while in Minneapolis Lieutenant de Ricci made a careful examination of the paintings in the Walker collection.

Also other Testimonials and Letters concerning
the Various Art Collections of the Walker Galleries

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REPORT OF PROFESSOR NEUHAUS ON COLLECTION OF PAINTINGS

At Galleries of Old Homestead of T. B. Walker
Hennepin Avenue and Eighth Street, and
at the Public Library Art Room, Hennepin Avenue and Tenth Street.

The seeker of the beautiful, whose knowledge of art is based in the main upon the great treasures of European Galleries would, I am sure, receive many startling surprises upon his first visit to the Walker Galleries in Minneapolis; a private gallery generously opened to the public daily, yet is far from being as well known as the great museums on this Continent and abroad, whose names are constantly on people's lips.

It is very difficult, indeed, for me through fear of being accused of making exaggerated statements, to set forth my impressions appropriately of this notable collection, but I feel that the only way in which justly and adequately to describe the T. B. Walker Gallery at Minneapolis, is to say that it teems with great works of art, chosen with rare discrimination from the field of paintings and ceramics, carved Jades, porcelains and pottery, Roman and Egyptian jewelry; the paintings alone, however, are considered in this report. And it may be safely asserted that not only among private collections, but also as compared to the leading public galleries, it ranks among the greatest, in comprehensiveness, variety of subjects and artistic quality, permitting a clear insight into the important European periods of painting, beginning with the Italian Renaissance, and reaching into the Romanticistic periods of Europe, towards the end of the last century. Moreover, to the student of art of our own country, this splendid collection is no less interesting, showing in many typical examples, the struggles for artistic expression and ultimate achievements of our earlier painters, in the field of portraiture, as well as in landscape painting.

The gathering of this superb collection of over three hundred and forty paintings, exclusive of about one hundred thirty Indian paintings and about two hundred and seventy miniatures, besides about eighty paintings at the Public Library, hereinafter mentioned, has obviously been made with persistent care for what is representative, expressive and beautiful alike, the owner not having committed the all too common mistakes of so many guileless collectors, to whom any work by a man of reputation is ipso facto of artistic worth. Primarily, this is the collection of a man who, above everything else, satisfied his strongly developed aesthetic sense, thereby stamping his individual taste upon his accumulated treasures. The tawdry, gaudy or the sensational, so often met with in American collections, as well as abroad, find here no place; a restrained note of refinement characterizes this very remarkable aggregation which, owing to the very subtlety of its

appeal, discloses to the student, gradually, but increasingly, its many fine aesthetic assets.

The pleasant memory of the retrospective European section of the Panama Pacific International Exposition, at San Francisco, in 1915, gleaned with great care from the leading galleries of the continent, pales into insignificance, in comparison with the choice works of European art, in the Walker collection. The instructive value to America of this notable collection can not be placed too high, and when once it becomes intellectually accessible to the great masses, perhaps as a part of a great University, properly aided by dignified publicity, instructive supplementary lectures and other forms of popular enlightenment, it will perform an even greater educational service than it now gives.

For nearly two weeks I have most carefully examined the paintings and after recommending the removal of some few among them, I have no hesitancy in saying that the collection is composed of genuine examples of the masters whose names they bear; works of the older English, Italian and Dutch schools and somehow, among all of the schools, even where signatures are not to be found on the pictures, appear to have been correctly attributed, to their respective schools. The most extensively imitated school, the Barbizon, is, I am very happy to state, represented in this genuine and excellent collection and works of such men as Corot, Diaz, Daubigny, Troyon, Millet, Jacques, Rousseau, the Dupres, Harpignes and other lesser men.

Although the collection is undoubtedly handicapped by the limited space it occupies at present, nevertheless, it gives a distinct impression of orderliness and systematic arrangement. Still one must confess that such a splendid collection would be greatly enhanced by ample and spacious surroundings. The present physical restrictions have relegated many first-class canvasses to the obscurity of corners, an exceedingly regrettable circumstance, since one becomes aware of many splendid paintings, which deserve the honor of gracing the center of a wall.

It is my hope that so sumptuous and instructive a collection will find a permanent and a suitable home, commensurate with its high qualities, where each picture will be given the greatest possible opportunity, to display its expressive and decorative qualities; where each historical group may find itself "en famille," without the interference of alien elements. Only in such surroundings will it be possible to display properly so regal a wealth of art.

The biographical treatment of the artists in the catalogue is so ample and the subject description likewise so generous, that perhaps the thing most fitting for me to do is to give a comparative artistic evaluation of the individual pictures and the historical groups, as they would impress themselves upon a discriminating visitor to the Gallery.

Gallery "A."

Entering Gallery "A," the visitor at once is impressed by a glorious assemblage of fourteen Cazins; all landscapes of good size, showing the artistic evolution of this prolific painter in a highly instructive fashion. His earlier searching methods, as well as his later free and broad handling of material, here find expression in a great variety of landscape subjects. The sympathetic warmth and poetry of the "Moonlight" (No. 40) place it

among Cazin's very best achievement, while the "Castle by Moonlight," (No. 32), "The Fisherman's Home" (No. 33), and "Fisherman's House," (No. 37), are no less compelling owing to similar qualities. All in all, it is a Cazin group of greatest distinction, hardly equaled elsewhere, in its high standard and variety of subjects.

The Bouguereau (No. 23) in the same gallery, has all the extraordinary academic correctness of this most popular painter. The sentimental appeal which springs from this canvas is equal to that of his many well known works, which have established for him a lasting preference in the heart of the masses. Rosier (No. 293) has perpetuated the tradition of the Duesseldorf school in his "Charles I," a spacious canvas of great technical charm, and even greater historical anecdotal interest. Pictures like these will always maintain a leading position among the works of that always popular school.

Near these, a Harpignies (No. 158) strikes a strong poetic note in a haunting moonlight of wonderful design and refinement of execution. Though chronologically rarely counted as one of the Barbizon men, Harpignies need fear no comparison with the splendid paintings by Diaz, Corot and other men of 1830, in the adjoining galleries. The "Morning Scene near the Forest of Fontainebleau" (No. 120) commands great admiration for the refined and able juxtaposition of a mellow blue sky and the golden foliage of patterned trees. It is all in all a superb Harpignies. Another by him (157) on a nearby wall, presents convincingly the less decorative style of his earlier period.

A "Moonlight" (No. 186) by Jettel suggests the more recent phases of outdoor painting, without losing contact with the tradition of the Barbizon men. The remainder of the gallery is made up of two large and very representative Schreyers and a typical Schirmer, a classical landscape of much nobility. Schreyer's depiction of the Arab Horsemen, which won for him an international reputation, is well displayed in the three excellent examples of his art in this collection. There are also hung here, two paintings by George Inness, Jr., of great suggestive power, though strictly belonging to the Americans in another Gallery. "The Evening in the Delaware Valley" (No. 185) is full of the richness of tone and color of the most distinguished later work of his great father, though his technical spontaneity of handling, proves that he feels and paints independently. His "Rabboni" (No. 181) steeped in a nebulous vagueness so suited to the imaginary quality of religious subjects, is alive with suggestive power and permeated by a fine spiritual feeling for the subject.

Gallery "B."

The "pieces de resistance" in Gallery "B" undoubtedly are the Bretons, the Crochepierres and the Ziems. Jules Breton's "The Last Ray" (No. 6) will always be regarded as one of his loftiest efforts. The evening mood of this well composed landscape is no less appealing than the compelling sentiment which lives in this canvas so masterly in its treatment. Landscape and figures have rarely been united so successfully, as in this truly noble work of art, which is expressive in idea, as well as highly satisfactory in the abstract artistic elements, which have to do with light and dark, line and form, and technical manipulation. No matter what course the development of art may take, this canvas will always compel highest respect for

its unity of artistic effect. It is a picture which the Louvre could claim, reflecting as it does, the highest standards of nineteenth century French art. The other Jules Breton, "The Evening Call," is no less appealing and typical of his highest achievements (No. 13).

A very large canvas, one of the largest in the entire collection, is Madame Demont Breton's "Her Man Is On the Sea" (No. 86). Only a woman and a mother could have painted this tragedy of motherhood and of life, in so spiritual a style. Technically, the picture is possessed of much simplicity and freedom in the manipulation of material; nowhere is there that trivial show of dexterity so common in our accomplished French painters. Her methods are deliberately conscious of the limitations of the painter's craft. This work ranks very high as one of the few naturalistic Madonnas, which will bear comparison in nobility of conception with the great Italian paintings of the fifteenth century.

The Ziem's in this gallery easily come up to the standards of this prolific French exploiter of Venetian subjects. Always skillful in handling, almost to the point of mannerism, they carry the spectator away by the gorgeousness of their Turner-esque coloring and picturesque assembling of the subject matter. "Celebration on the Grand Canal" (No. 367) presents him at his best among many typical canvasses, by reason of its well-balanced composition, greater repose and richness of color.

To the many who see in photographic approach, the solution of artistic methods, Crochepierre's two charming interiors (Nos. 54 and 55) will be most satisfactory. Rarely, even, in the works of the renowned Dutch artists, like Van Weyden, has microscopic painting been carried further than in those two delicate canvasses. Seldom has an artist set for himself a more difficult task than did Crochepierre, and it must be admitted that among the great number of those who devoted themselves to similar problems, he achieved a singular and very rare contrast of broad masses of light and dark, with acute accentuation of detail in those parts, which called for emphasis, such as the hands and face, and minor accessories. His "Woman Rocking the Cradle," cannot fail to give instruction and enjoyment to layman and artist alike, because of its peculiar combination of appealing sentiment and clever, painstaking technical execution. The romantic genre of Crochepierre's, finds varied companionship in several other similar pictures nearby. The Munich man, Emil Rau, makes a very strong bid for popular favor, in his "Return of the Light Cavalry" (No. 267), a picture in which are incorporated the story telling elements of the last half of the past century, when Knaus, Vautier and Gruetzner earned the triumphant rewards of apparently unbounded popularity. It is a most typical picture of that period.

Gabriel Max, another German, emulates the refined art of Bouguereau, in his "Treasures of Home" (No. 220), while the three Frenchmen, Lefebvre (No. 201), Jean Paul Laurens (No. 200), and Ferrier (No. 128), make an excellent showing with "genre" subjects of technically superb qualities. The Lefebvre goes back to Ghirlandajo, in its severe conventional treatment.

The animal pictures in this room present a great diversity of style, most instructive to the serious student. The Julien Dupre (No. 114) easily takes leadership in this group, disdaining the somewhat polished methods of Watson (No. 355) and Verboeckhoven (No. 352) for securing vigorous con-

trast. The distance in his canvasses is well painted and particularly fine in atmospheric quality. Westerbeek's pastoral scene (No. 356) is perhaps less ample in style, but charming in tonal gradation and restful feeling.

Gallery "C."

Galleries "C" and "D" contain many striking examples of the pastoral achievements of the great Barbizon men. To see not merely one, but many first class examples of the leaders of that group, all in closest proximity, is indeed a very great surprise, as well as a most unusual pleasure. It has often been stated that to study intimately such men as Corot, Rousseau, Diaz, Daubigny, Millet, Troyon, one must visit the art galleries of the United States. The Walker collection furnishes convincing proof of this assertion. The Barbizon school—of which this collection is finely representative—has never been equalled in rich coloring intimacy of observation, and poetic feeling. For a fuller understanding of this remarkable group of romantic landscape painters of France, one should make a detour into one of the adjoining galleries, where the father of this school, John Constable, indicates the possibilities of great artistic achievement, by a closer communion with the outdoors. Although still bound by the fetters of the earliest landscape painters of Holland and of France, he strikes a convincing note of realism in all of his bold compositions. That the Barbizon men owe this independent Englishman a great debt for the initial inspiration which enables them to set up landscape painting permanently as an independent art, quickly becomes evident on looking at the six very large Constables in Gallery "I." "Lock on the River Stour" (No. 43) epitomizes this. It is indeed a milestone in the history of art. Painted with a loaded brush, he gives here a convincing demonstration of his fearless manner of composition by bringing into harmony, an intensely animated foreground, a middle distance, rich in pattern and contrast, and above all, a powerful structure of storm clouds. Where is there to be seen another Constable to rival this, perhaps his greatest achievement? Placed directly above is the "Sherbourne Collegiate Church," which ranks next in its strong composition and great tonal power. His "Home on the River Stour" (No. 44) is full of dramatic quality, while the others in the collection easily sustain Constable's well earned reputation.

To return to the Barbizon men in Gallery "C," Daubigny singularly claims one's attention first. It has almost become a trite saying among lovers of art, that Daubigny is a much overrated man. The two larger ones by him refute this frequent statement and they must be regarded as in a class by themselves, for purity and luminosity of color, poetic feeling and original composition. There are besides these, three smaller ones typical of Daubigny and one very early one (No. 80) which furnishes the link between Constable and the Frenchmen. Then there are six handsome Troyons, all distinguished alike by power and intimacy. "Contentment" (No. 330) is most daring in its tonal contrasts. The dark, somewhat threatening, but very simple sky, is relieved by the red and white pattern of a cow painted in a masterly manner in front of which stands a black donkey, led by a boy in blue. In its simplicity of contrast, this is a most striking and effective canvas. The characterization of the animals is superb. His "Cattle in Twilight" (No. 328) is full of the poetic sentiment. Rarely has a white cow been painted with such fine understanding of the principles

which the modern impressionists claim as their achievement, in the evolution of art. The employment of blue and green in the shading as contrasted with the reds in the cow in the foreground, illuminated by the last rays of the setting sun, is a marvelous piece of work. "Bringing Home the Lambs" (No. 329) and the "Cows Crossing the Ford" deserve particular mention for the qualities which insure Troyon a lasting place among the great animal painters of the world.

Connected by family ties to Troyon and moreover closely related in style, Emil Van Marcke augments this group of animal pictures by two striking examples (No. 348), "At Pasture" and "Homeward Through the Forest." All of Van Marcke's canvasses are painted with consummate skill, but with it he combines a remarkable, intimate understanding of nature. "Homeward Through the Forest" is an unusually rich canvas, a typical *paysage intime* of great refinement of tone; one of the many masterpieces in the collection.

Last, but not least, Charles Emile Jacque has contributed two very picturesque canvasses to this group of animal pictures. The fresh color is particularly enjoyable in his "Hot Afternoon" (No. 185) as well as in the smaller, "Shepherd and Sheep" (184). The former is one of the gems of the Walker collection, in a section which is notable for the highest standards.

The two Dupres—Jules the older and Leon Victor, the younger, logically call for consideration within this group. Jules Dupre's "Evening" (No. 115) and the "Coast of Brittany" (No. 117) show the entire range of his artistic development, from the more hesitating works of his early youth to the bold compositions of his later days, as displayed in the bold sky and technical treatment of his "Coast of Brittany." Leon Victor Dupre, his brother, made a typical contribution in a small Romanesque landscape. Julien's picture of the Cattle I have already mentioned.

On the same wall, as the small Victor Dupre, Rousseau and Diaz, hold sway, with many excellent examples.

It is most fortunate that the two largest paintings by Diaz, the one representing a pure landscape and the other a figure group, should be the best, as well. The large green landscape (unnumbered) is a very fine piece of painting, distinctly a painter's painting, by reason of its skillful and ample handling of paint. Though there is only a sky above an open landscape, one is struck by the bold pattern and strong contrast, as well as the intimate charm of this finest of all Diaz. Immediately above hangs the "Turkish Woman and Children" (No. 100) a subject treated by Diaz under a great variety of titles, and in as many ways. Diaz' fondness for oriental splendor of color made him choose this subject many times, as a vehicle for his decorative and colorful compositions. Though there are seven other versions of this subject in the collection, the largest one undoubtedly is the best among the number in spite of the fact that the choice is a very difficult one. "The Forests of Fontainebleau" (No. 95) deserves especial mention. It stands beside the unnumbered landscape, and is the equal of its neighbors, in every respect but size.

Intermingled with the Diaz, a number of small but characteristic Rousseaus hold their own, in that distinguished assemblage. "Autumn" (No. 296) is a great Rousseau in every way, though small in size. The technical treatment of this canvas is no less superb than the dramatic

quality of the landscape. Three more Rousseaus are intensely instructive in presenting the earlier and indeed the earliest efforts of this great interpreter of the French landscape. A little Julien (Simon) "The Coming Storm," on this wall is worthy by reason of its contrast to stand beside them though its method of painting is somewhat mannered.

The only Millet in the Walker collection is "The Church of Greville" (No. 231), painted again and again by this most sincere of all men of his time. Absolutely free from any clever trickery, and not striving for the sensational effect that one finds among many French painters, this fine Millet has all the noble sentiment that should spring from such a canvas, without falling into a trivial sentimentality. There is no praying, kneeling mother and child at the stone cross, nor a Sunday procession of devoted worshippers. Everything is given in the week day simplicity of a world, which in its struggles for existence finds scant time even on Sunday for formal conventionality. The composition is very well balanced, the sky full of color and animation, while the Church stands solidly in a simply treated foreground.

Gallery "D."

(Paintings referred to below will now be found in Gallery "L.")

Gallery "D" is dominated entirely by the Corots, twelve splendid ones of all sizes dealing with a great variety of subjects. The prevalence of spurious Corots in many American collections, make a visit to this gallery a most refreshing experience. In its liquid painting, fluency and ease, as well as its buoyant optimism, this impressive group so thoroughly representative, furnishes striking evidence of Pere Corot's philosophy of life and of art. His subjects, so simple, need scant explanation; no labels are necessary on his frames. The pleasure these delightful pictures give is open to anyone who has a sympathetic feeling for the happier moods of the outdoors. A lyric quality permeates every one of these examples so happily chosen. It is indeed very difficult to single out the leading ones among so many purely idyllic landscapes. "Midsummer Pleasures" (No. 68) is as typical a Corot as may be found anywhere, while "Aurora Greeting the Dawn" (No. 64) is one of the very best in the field of imaginative landscapes, peopled with mythological beings. Never at a loss for a new version of a melody entirely his own, he patterns his graceful trees and silvery skies in a great variety of decorative pastoral landscapes.

Gallery "E."

((Paintings referred to below will now be found in Gallery "K.")

The dignified and colorful portraits of the eighteenth century Englishmen, form the nucleus of Gallery "E." Associated with them are their contemporaries, the early American portrait painters, under the leadership of Gilbert Stuart. Such men as Loring, the Peales and Trumbull are to be seen here. There are also three classicistic portraits of Napoleon by Baron Gerard, Baron Gros and Robert Lefevre. Moreover, there are included a very interesting version of Raphael's "Pope Julius II" (No. 261), and a painting of Holbein's "Henry VIII" (No. 171). I prefer to call the Raphael a version, because the two similar canvasses of the same subject, one at the Pitti Palace and the other at the Uffizzi at Florence, are naturally so much better known than this one, though it is not at all im-

possible, on account of its peculiar history, that it is the long lost, but original from which the two Italian versions were painted. The "Henry VIII" hangs in such crowded quarters in such an unsatisfactory light that the real beauty scarcely manifests itself. William Dobson, so much ignored, displays his unusual gifts in three totally different canvasses, the finest of which is the portrait of Admiral Blake (No. 108), a striking piece of color and modelling. This, and his "Earl of Pembroke" (No. 109) need never take a second place, no matter how distinguished the company may be. The modelling of the flesh in both these works is masterly and refined. In fact, the Dobsons easily take first place by virtue of many most excellent qualities.

Sir William Beechey's "George the Fourth" (No. 1), is far above the average Beechey, in robust coloring and characterization of his sitter. Furthermore, there are two portraits of men by Reynolds in this gallery, one of himself (No. 283) and another, "The Banished Lord" (No. 280). The former undoubtedly is one of the many splendid portraits which he was in the habit of presenting to his friends. "The Banished Lord" shows the more emotional contrasts of Italian and Spanish influence, easily traced in his earlier work. The broad contrast of dark, almost black shadows, and very restricted areas of light, give a quality of great power to the canvas.

The human qualities of Sir Henry Raeburn are sympathetically brought to one's attention, in his masterly portraits. The "Bobby Burns" (No. 264), full of human sympathy, hangs beside a magnificent portrait of "James McGregor" (No. 296), perhaps one of the very finest portraits in the Walker Collection. "The Duke of Sussex" excels in that live quality so rarely found and so universally admired by the profession of painters. Sir Thomas Lawrence's portrait of "Sir Edward Codrington" (No. 197), is attended by other splendid portraits, all of the highest merit.

Among the Americans, naturally Gilbert Stuart stands out as the great painter that he is generally conceded to be. His original sketch of Washington, from life (No. 14), as well as the finished portrait (No. 12), appeals primarily because of their brilliant technique, fine modelling and dignity. The Peales, placed side by side, permit some interesting comparisons. These portraits, no doubt, will always have a great historical interest. Greuze, the Frenchman, has added to this group a fine painting of Franklin, painted by him during a visit of Franklin to Europe. One cannot praise too highly the lifelike, sober quality of this unusually fine portrait by the painter of "The Broken Pitcher" and other trivial pictures.

Charles Loring Elliot (No. 123) "Portrait of Daniel Webster," is a very commendable early American work of rather sombre mood, in comparison with Elliot's usually very cheery portraits.

Albin Jasper Conant would perhaps never become known to posterity, were it not for his "Lincoln" in the Walker collection. The present agitation about the appearance of Lincoln, aroused by the Barnard Statue, might easily be settled by a reference to this canvas, painted with great devotion and profound sympathy, resulting in a remarkably convincing Lincoln.

Gallery "F."

(Paintings referred to below will now be found in Gallery "L.")

The galaxy of feminine beauties which adorn the next room is at first

so bewildering that only gradually the leading ones begin to stand out, among a group of portraits of women of many periods, which is, collectively, most impressive. After a number of visits, I do not hesitate to pronounce the painting of "Vittoria Colonna" by Piombo (No. 257) one of the greatest portraits I have ever seen. Full of repose and calm sincerity, this extraordinary portrait rivals the Mona Lisa; it practically disarms criticism, so perfect does it seem, so radiant with beauty of line and form and expressive power. I prefer it to all the other portraits of women in this collection. Next in merit of artistic achievement, I should place Sir Joshua's portrait of Mrs. Edmund Burke (No. 281), another superb portrait. Reynolds rarely excelled this masterpiece, and I can see his keen eyes approvingly look at it, from his serious portrait of himself nearby. Opposite the Mrs. Burke, the adorable Mrs. Siddons, who charmed many contemporaries, is presented in Lawrence's best style. Such freedom of handling, such animated technique are to be found only in Sir Thomas' very best performances. Furthermore, there is here a typical Rubens—one of the best portraits of "Helena Fourment" (No. 302) painted in the less florid but very decorative style of the great Flemish painter.

Many of the leading English portrait painters, partly met with in Gallery "F," achieve additional distinction in many excellent portraits. There are here two fine Romneys (Nos. 280 and 288), another Lawrence (No. 195), a splendidly modelled child, a Francis Cotes, equal to the best Reynolds, an Allan Ramsay (No. 260), a very stately Queen Charlotte, a Sir Peter Lely of great elegance and execution, form and expression, and a "Gypsy Girl" by John Opie (No. 247) and two George Henry Harlows (Nos. 161 and 162). Together with Rubens, Cornelius Janssen's (No. 188) and Jan Van Ravensteyn (No. 266) uphold the very highest and best traditions of the Dutch in this room, although the greater number of Dutch paintings will call for consideration later—Daniel Mytens (No. 242), Bartolomew Van Du Helst (No. 163). The other Italians in this gallery who share distinction with Piombo are Guido Reni, in his often painted, well known "Cleopatra." Dr. Waagen, Director of the Royal Gallery at Berlin, during a visit in England at the time this Cleopatra was still in the well known collection of Sir Cecil Miles, pronounced it the original of innumerable repetitions. There is also a fine Alonzo Sanches, with a portrait of Margarita De Parma (No. 304), and Ghirlandajo's "Laura de Sades" (No. 148).

Gallery "G."

(Paintings referred to below will now be found in Gallery "L.")

All the loving care for Nature and deep respect for the traditions of art, find sympathetic expression in a harmonious collection of our early American landscape painters in Gallery "G."

Typifying the romantic tendencies of the Hudson River School, Cole's (No. 51) large Italian landscape comes as a very great surprise to those who know his numerous illustrative, though imaginative smaller canvasses. It is by far the best Cole that I have ever seen. Among the other early painters represented, one notes typical examples of Henry Inman (No. 176), Albert Bierstadt (No. 7), Herman Fueschell (No. 133), G. W. Nicholson (No. 245), and several others, all calling for special mention for some fine quality.

The two works by George Inness, Sr., are both superb examples of this greatest native painter of the American landscape. The "Harvest Time in the Delaware Valley" (No. 180) is one of the finest of his earlier period I have seen, and his "Cromwell's Bridge" (No. 179), ranks easily among his later efforts, as one of the most superb paintings by Inness. I have no hesitancy in saying that among his more mature works, it represents an exceedingly high degree of success, and it will always be very highly appreciated for its typical Inness quality.

One of the greatest treasures in the Walker Collection, which is so full of gratifying surprises at every turn, is the very large Charles Wilson Peale, entitled "Harper's Ferry." Stripped of all the restriction that the world is so prone to apply to the Hudson River men, this undoubtedly is the greatest landscape of a truly American subject, painted by an early American painter. The vastness of conception and of execution completely overshadows the excessively detailed workmanship, so customary in that period. If there is anything needed to establish the reputation of Charles W. Peale, permanently this great canvas will do so. The placid evening sky, without even a fragment of a disturbing cloud, is one of the finest blue skies in the history of outdoor painting produced in a period which knew nothing of the impressionistic methods of modern times. The composition is on so large a scale, commensurate with its size, and the detail emphasis in the foreground nowhere interferes with the refined sentiment of this unusually splendid performance.

One cannot leave this gallery without paying his respects to the spectacular Marine, of Thomas Moran (No. 234) and the fine sky in another canvas (No. 233) by his brother, Edward, as well as an excellent Blake-lock, rivalling Monticelli or Diaz in richness of colour. A very early, most conscientious Church, "The Catskill Mountains", (No. 76) and paintings by many of the other men who participated in the earliest art activities on the continent, are to be found here in interesting examples.

Gallery "I."

In the other of the two large galleries, Mr. Walker has assembled a compact group, largely of English and Dutch masterpieces, which I believe is not equalled anywhere else on this continent, in variety and splendor. Here we find in great tonal richness among these old masters, a Hobbema, three Claudes, the Constables mentioned before, an almost complete dozen of Turners, and a gallery of portraits of indescribable beauty. Among the latter, all of ample size, is a Holbein (the younger), about which I shall say more, later: a Murillo, another Gainsborough, a Franz Hals, a Van Dyck, several Flinkes, a Janssen, a number of Bols and the Rembrandts. They must be seen to be appreciated, and even the most extensive description would fail to convey an adequate idea of their commanding beauty.

But let us return for a moment to the Holbein—the portrait of Josephus Antonius d' Acolta. Some day, when we get to the more unbiased and orderly classification and evaluation of our American treasures of art, this great portrait will be ranked as one of the very greatest portraits on the American continent. This beautiful panel is primarily distinguished for its great dignity and repose, its draughtsmanship and colorit. The blue background, a very refined cobalt blue, is scarcely

surpassed in the realm of art. Its simple contrasts of blue, black and flesh color would have been the delight of Whistler. It is a great work of art in every sense, by reason of its striking originality, and it will arouse the utmost enthusiasm in future generations of artists and laymen, alike.

The Van Dyck Madonna is also a very typical example of elegant painting, exhibiting another phase of his brilliant career, while beside it, in "The Marriage of St. Katherine," this master adds yet another example of his prolific art to a display already so rich. Then we come to the Franz Hals (No. 163), "The Burgomaster of Haarlem." While not painted with the wild dash generally thought to be the typical method of Hals' expression, it nevertheless excels in great strength and in the splendid characterization of his urbane looking sitter.

Among the smaller portraits, I am impressed by the forceful portraits of Govaert Flink; particularly the "Earl of Carlisle"—one by Janssen; a portrait of a Dutch Woman by Jacob Backer and a very unusual painting by Murillo, of a member of the Spinola family.

Among the Rembrandts, in the Walker collection, the large canvas, "The Erring Woman before Christ" is preeminent, showing his always modern, extremely broad methods of painting. The "Jacob and Esau" in the Cassel Gallery in Germany is the only work like and perhaps equal to it, though this great canvas has greater clarity and directness of style. The other large canvas, "Joseph and Potipher's Wife," very similar to the one by the same name in Berlin, is unique in composition, very gorgeous in coloring, and one of Rembrandt's finest artistic monuments. Mr. Walker is indeed to be congratulated upon having secured such splendid examples of Rembrandt.

Ferdinand Bol, so constantly depreciated through insidious comparisons with his teacher, Rembrandt, need take no second place in this distinguished company; his portrait of "An Old Lady," very likely based upon a Rembrandt, will be claimed as a Rembrandt many times by those who take pleasure in juggling with the reputation of the most famous painters of the world. An aesthetic survey of this remarkable collection offers such endless pleasures, rewarded at every turn with new surprises, that it seems almost hopeless to convey a reasonably accurate impression of its astonishing treasures. While I have mentioned practically all the leaders in the realm of art during the classic periods, I find that Turner, as well as his great precursor, Claude Lorraine, have not been mentioned by me. Claude's great "Sunset in an Italian Harbor" is to be ranked with the typical Claudes in the great collections of Europe, while his two other open landscapes exhibit in a striking way his other equally popular style. The Turners and Constables occupy an entire wall, exhibiting in large and typical style, the gradual development of these greatest of all English landscape painters, from the formal beginnings of their classical landscapes, to the unparalleled richness and decorative interpretation of Venetian canals and Italian scenery. A very rich Monticelli has been fittingly included on the Turner wall.

The number of smaller works of great distinction, hung in this gallery, wherever space permitted, is very considerable and consists of both landscape and portraiture. Among them are the Francesco Guardi (No. 152), a Julian Rix (No. 285), and a Constable (No. 44), all very rich in

Gallery "J."

color. The contents of this one room alone, would fill a museum of moderate size, and there are yet far more to come.

Though diversified in the character of its contents the largest southern gallery is dominated by many classic landscapes of great power, most of them by the eminent Dutch painters, others by the leading earlier Frenchmen, and one very early Wilson, a companion to the splendid canvas by him, in another gallery.

It is no exaggeration to state that Nicholas Berchom's "Waterfall" (No. 3), Albert Cuyp's ideal Dutch Landscape, his "Shepherds in the Valley of the Maas" (No. 73)—the "Wayside Inn" by Jan Wynants, and last, but not least, the "Hunters Resting at the Fountain," by Rudolph de Jongh uphold the splendid tradition of the independent Dutchmen.

The large landscape of Albert Cuyp, with the Dordrecht Church in the distance, is unsurpassed by the many splendid canvasses of this most original designer, which are to be seen at Amsterdam, the Hague, or the Museums of Germany, where so many of the best Dutch paintings have been owned for many years.

The de Jongh is another masterpiece of design and of coloring, marvelous in boldness of composition, altogether one of the noblest canvasses in the gallery. Above it hangs a fine Hobbema of ample proportions and on the opposite wall, a Gerritsz Cuyp, quite on a par with those of his son, Albert. Somewhat obscured in a corner, a powerful landscape composition by de Louthembourg (No. 215) calls attention to the well deserved reputation of this artist, who is not often met with in the leading galleries. One of the most perfect academic pieces in this gallery is the "Coriolanus" by no less a man than Nicolas Poussin, whose very correct Italian works are now generally regarded as having inaugurated the glorious attainments of three hundred years of French art. Faultless in its draughtsmanship and composition, this canvas radiates such a beauty of form as one only observes in the works of the very greatest. The aesthetic pleasure one may enjoy in this spacious room is unlimited, and I shall merely single out the paintings which in my opinion stand out above the rest.

Among the figural compositions there are three Madonnas by Murillo, two of them large in size, the largest of which is particularly beautiful by reason of its color. Beside it is a crucifixion by Wynock Van Wesel, an early German work excellently drawn. One of Goya's alluring ladies of life size and painted in the loose manner of his best period, hangs nearby, a superb Van Dyck—"The Children of Charles the First (Without the Dog)" (No. 120).

Among the others seen here is to be noted a very unusual portrait by Landseer, exceedingly rich in contrast. His "Three Dogs" (No. 199) not only one of his greatest achievements, but also one of the very finest pictures in the Gallery, hangs nearby.

Rosa Bonheur's giant "Lion" displays her most spectacular tendencies to a degree greater than has ever come to my attention. The characterization of the lion is magnificent; she has succeeded admirably in her presentation of the King of Beasts.

The Three Michels (George) in the Walker Collection are all of high standard, the largest, as is so often the case with other masters, leading in power. Michel—the contemporary of Goya, cannot fail to come into his

own, by reason of the same bold independence, which has led to the sudden cult of the works of his great Spanish contemporary.

The very numerous collection of over 130 striking portraits of the leading representatives of North American Indian tribes, scouts and pioneer generals, will have an increasing historical, ethnological value, of the greatest import to popular and scientific education.

Not housed with the great bulk of his art treasures, and generously loaned as an educational exhibit, about eighty additional pictures, belonging to the Walker collection, are on display in the Public Library in Minneapolis. Of great variety, and coming from many of the leading schools, this separate collection contains a great variety of excellent examples of the painters' art. In passing by the walls of this Gallery, I observed a splendid Gainsborough landscape of superbly rich color, several other Sir Godfrey Knellers, a typical and very beautiful Lawrence, a Sir Peter Lily, a Reynolds, a Joseph Highmore, and a Richard Wilson—very rich and luminous in color. A Diogenes of great power and beauty, and two other masterly Riberas, are conspicuous above others, while a colorful Bonifazio near at hand, should not be overlooked because of its distinctly rich quality and color. I can merely mention, among old and new schools, a Thomas Moran, three genre pictures by Plassan, Comans and Ritzberger, another fine sheep composition by Jacque, Wilhelm Von Kaulbach's important large cartoon for the "Fall of Babel" in the New Museum of Berlin, and a Henry Lerolle landscape, and furthermore, a charming portrait of a Young Lady, by Jan Van Ravensteyn. Even old Crome has made his contribution and likewise the well known Andreas Achenbach, to mention only a few most worthy of being singled out, among many others that deserve attention. Two very large Napoleons, one by Davis, the other by Gerard, and the portraits of his first, as well as his second wife, appear here in equally spacious style. These four large canvasses are excellent pieces of academic painting, in the more severe style of the classisistic tendencies of the Empire.

In conclusion, I wish once more to refer to a phase of art appreciation which is so often given too much emphasis; this is the question of the genuineness or authenticity of pictures. I may say at once, that when one considers the astonishing number of great names met with here, it is a pleasant and gratifying task to discuss the matter of the authenticity of the pictures in the Walker Gallery. Practically all the pictures carry the most convincing marks of veracity, and even where there may be some slight doubt, one can at any rate honestly say, that aside from the question of genuineness, all the canvasses are intrinsically very beautiful. I am fully aware of the common prejudice of the old world against American collections, a prejudice which I admit is often warranted, but in the case of the Walker collection, a notable exception must be made, even by these experts who believe that their reputation must be upheld by a mysterious attitude of doubt.

If this collection of paintings is kept intact, and I hope that it will never be scattered, their assemblage will constitute one of the greatest accomplishments in the field of ideal achievement. While Mr. Walker has enjoyed a life-long gratification from his treasures, he amply deserves in addition, the gratitude of a nation, which is so rich in material wealth, but still is in so much need of the treasures of the spirit.

EUGEN NEUHAUS.

Lieutenant Seymour de Ricci of Paris, France, came to the United States as one of the members of the French Educational Mission sent by the Government of France to examine and study the Art and Educational Institutions of this country. The Mission visited Minneapolis in December, 1918, and while here Lieutenant de Ricci made a careful examination of the paintings in the Walker collection at the Old Homestead of Mr. T. B. Walker, Hennepin Ave. and Eighth St., and at the Public Library, Hennepin Ave. and Tenth St. His letter to Mr. Walker, expressing his very decided views and best judgment of these collections appears below, following which will be found a detailed report by him on the paintings in the gallery:

New York, April 28, 1919.

Mr. T. B. Walker,

Dear Mr. Walker: I have carefully examined in your collection and in the Public Library, over four hundred and twenty paintings (exclusive of the collection of Indian and Military portraits numbering over one hundred and thirty and over two hundred Miniatures).

I have no hesitation in declaring that, to the best of my knowledge and judgment, over ninety percent of them are genuine, original pictures by the artists whose names they bear and that all the others (with the exception of two or three) are unquestionably original works of art of the school and period represented.

The progress made of late years in the scientific knowledge of works of art has enabled us to correct many old attributions and if such careful examinations were made, the more correct attributions might be determined as to the remaining ten percent. There need be no anxiety as to the percentage of questionable or uncertain attributions, as there is not a single large public or private collection which does not contain an equal or much higher percentage of incorrectly labelled pictures, and few of the greatest galleries contain such a large proportion as yours of fine, genuine, original paintings by old and modern masters.

I strongly advise collectors not to remove hastily from their galleries any pictures which may be questioned by experts, but to hang them in less conspicuous places, as such pictures may turn out to be genuine, after all, contrary to expert opinion, as has been shown in many cases. I therefore have no hesitation in expressing the opinion that the whole of your collection of paintings should be exhibited on the walls and none removed from the galleries.

On the whole, you have every reason to feel that you have been unusually successful in forming this great collection, which by its size, its general quality of high-grade art, the number of schools represented and the variety of subjects, gives distinction to Minneapolis as one of the greatest art centers of the United States. Your gallery contains an ample selection of well chosen, fine examples, illustrating all the great schools of painting from the fifteenth to the nineteenth century and constitutes a magnificent art museum of the highest art and educational value for present and future generations.

Your large collection of the prominent Indian chiefs, scouts and commanders in the Indian Wars, while considered only in a general way, is, I

feel, of very great importance and is a very fine collection of frontier portraits and will become more and more of interest and value to future generations. The miniatures constitute a most striking collection of many of the notable historical persons of the past centuries, both Americans and Europeans.

(Signed) SEYMOUR de RICCI,

Paris 18 rue Boissiere.

DETAILED REPORT ON PAINTINGS BY LIEUTENANT SEYMOUR DE RICCI.

GALLERY "A".

The fourteen important Cazins constitute one of the finest collections of this artist's work to be found in any gallery. This collection within itself constitutes a most important art collection. No. 23, Wm. A. Bouguerau, "April Showers," one of the very finest examples of this great artist. No. 347, Uttenburger "Scene on the Coast of Italy," very finely toned, beautifully painted picture by this artist. No. 181 Geo. Innes, Jr., "Rabboni," a very beautiful, important religious painting. No. 21, Boulanger, "Daily News-reading at the Barber Shop of Licinius," a very attractive, beautiful picture painted in blue by this notable artist. No. 286, Julian Rix, "Landscape Scene on the Delaware," the finest example of this artist's work. No. 183, George Innes, Jr., "Evening on the Delaware Canal," another wonderfully fine example of this artist's work. Nos. 156, 157 and 158, Harpignies—three of the finest paintings by this artist that I have ever seen. No. 293, Jean G. Rosier, "Charles The First—After the Battle of Marston Moor," one of the most striking historical pictures of modern times.

GALLERY "B".

No. 86, Mme. Virginie Demont-Breton, "Her Man is on the Sea," one of the finest paintings of Modern Times. No. 5, "The Evening Call"—by Jules Breton and No. 6, "The Last Ray"—two of Breton's finest works. Nos. 362, 363, 366, 367, 368, 369, by Felix Ziem. Six of the most beautiful examples of this noted artist's work. No. 267, Emil Rau, "The Return of the Light Cavalry," a fine picture but not worthy of the place it occupies. No. 308, Adolphe Schreyer, "Evening in Arabia," a very beautiful example by Schreyer. No. 200, Jean Paul Laurens—"Lucretia Borgia," an unusually fine example of this artist. No. 128, Gabriel Ferrier, "Hamlet and Ophelia," an unusually fine, soft picture. No. 201, Jules Lefebvre, "The Jewel Bearer," quite a fine example. Nos. 54 and 55, Crochepierre, "Peasant Woman at Prayer" and "Rocking the Cradle"—two of the finest examples of portraiture to be found in any gallery. No. 220, Gabriel Max, "The Treasures of Home," one of the finest examples of this artist's work. No. 114, Julian Dupre, "Landscape," the finest example I have seen of this artist's work. No. 355, Wm. Watson, "Highland Sheep," as beautiful as a Rosa Bonheur or a Landseer. No. 356, Westerbeeck—"Pastoral Scene in Holland," one of this artist's finest works. No. 362—Roffiaen et Verboeckhoven, "Loch Lomond," one of the finest examples of this Artist's work.

GALLERY "C".

All smaller-sized beautiful Barbizon pictures. Two unusually fine Jacques—eleven fine paintings by Diaz—five by Rousseau—two by Jules Dupre—one by Victor Dupre—six fine important Troyons—six very fine Daubigneys—two unusually fine Van Marckes—a very important Millet. A notable Louis Francais—a Marilhat, a nice small Theodore Frere, and a good Sebastian Galeotti. 30 pictures on East side of room—12 pictures on West side of room—all genuine, fine paintings. Not a picture in this room that is not genuine and rightly attributed.

GALLERY "D".

(Paintings referred to below will now be found in Gallery "L.")

All the Corots in this room are undoubtedly genuine, fine paintings with a question only as to Nos. 58 and 60. No. 60 probably alright but not certain. No. 58 was painted in his studio by one of his students or followers. I consider No. 71, attributed to Corregio as a genuine, original painting by that artist. A very, very fine picture. The two Assorios are genuine, fine paintings. The Carlo Dolci is unquestionably a genuine, fine picture.

GALLERY "E".

((Paintings referred to below will now be found in Gallery "K.")

Everything in this Room is undoubtedly genuine. No question about any paintings excepting as to who painted Holbein's portrait of Henry VIII. Undoubtedly a genuine picture but very probably by some other prominent painter. A splendid, important collection of men's portraits.

GALLERY "F".

(Paintings referred to below will now be found in Gallery "L.")

One of the finest and most select collections of Ladies Portraits that I have ever seen. All fine, magnificent, genuine pictures. (This room and the next one—"G"—containing the American paintings, were the last two rooms examined and the pictures were hurriedly gone over, as the time was short before leaving the city.)

GALLERY "G".

(Paintings referred to below will now be found in Gallery "L.")

Are all fine, genuine examples of the best of the American painters, including George Innes, Sr., Thomas Cole, Alexander Wyant, William Hart, Albert Blakelock, James Hart, George Innes, Jr., Thomas Moran, Frederick Church, James Hamilton, Edward Moran, Swayne Gifford, W. T. Richards, Arthur Parton, Samuel Coleman and various other worthy examples.

GALLERY "H".

(This is the Jade Room and is not considered in this report.)

GALLERY "I".

Beginning at East end, next to Jade Room: No. 136, "Gentleman in Blue," an unusually fine, genuine painting by Gainsborough. No. 106, "The Light of the World," by Carlo Dolci, undoubtedly a fine example of this painter. "Girl and Rabbit," by Sir Wm. Beechey (not in catalog), quite

a fine, attractive picture by Beechey. "Mrs. Carnook," by Romney. No. 291—a splendid, genuine portrait by that notable artist. Verspronck (not in catalog) an unusually good portrait by that artist. Francis Cotes, "Lady Andrews" (not in catalog) a very fine portrait by Cotes. DeBrush, No. 88, "A Celtic Huntress"—a very striking example. Jacob Backer—"Burgomaster's Wife" (not in catalog) a genuine, original example by Backer, but not as fine an example as the Flinck portrait just beyond, although very good. No. 323, "Madonna and Child"—Tintoretto. Am not sure of its being a Tintoretto, although a genuine, fine painting of that school and period. No. 129, Govaert Flinck, "Burgomaster's Wife," genuine, very fine portrait by that artist. No. 208, Jan Lievens, "Dutch Lady with Fan"—a very fine portrait by that artist. Portrait of Michael Angelo by Bugiardini—a genuine and fine painting by that notable artist. No. 122, Van Dyck, "Mother and Child"—a very fine picture painted by Van Dyck himself or in his studio under his direction. Whether it is the original or a replica or school picture painted in his studio, or another edition of the same picture can perhaps never be determined. No. 189—Janssen, "Earl of Carlisle," quite a fine, original portrait—quite alright. Govaert Flinck's "Young Prince" (not in catalog) alright, no doubt genuine; a fine picture. Ferdinand Bol, "Saskia" (not in catalog) a reproduction of Rembrandt's Old Lady, which is in Baron Rothschild's collection in Paris. A very fine portrait and fine reproduction of this painting, done in Rembrandt's studio under his direction or influence. No. 153, Franz Hals. Portrait of a Man. A fine, genuine, beautifully painted Franz Hals, in his later, more minute style but undoubtedly genuine. No. 141, Arnold de Gelder, "Blind Simeon and the Christ Child in the Temple," quite alright—a fine, original picture by that artist. No. 10, J. F. Boedekker, "A Noble Lady of Amsterdam"—genuine, quite all right, a good picture. No. 278, "Titus, Son of Rembrandt," catalogued, known and engraved as a Rembrandt, but attributed in this report to Ferdinand Bol, painted by him in Rembrandt's studio, under his direction or influence and admitted to be as fine as Rembrandt's best work—a very superb picture. No. 350—the "Holy Family" by Vasari. Quite all right, a genuine, fine picture. No. 13, Ferdinand Bol, "Portrait of an Old Lady," a fine reproduction of Rembrandt's portrait of an Old Lady now in Lady Wantages' collection in England. This one undoubtedly painted in Rembrandt's studio under Rembrandt's influence. (This picture was formerly known as a replica of Rembrandt's Old Lady.) No. 270, Rembrandt, "Joseph Accused by Potiphor's Wife," a replica of the one in the museum of Berlin, painted in Rembrandt's studio under his influence. No. 12, Ferdinand Bol, "Madame Sturkey," one of the very finest and most beautiful pictures. No. 14, Ferdinand Bol—Portrait of a Woman—very characteristic, undoubtedly a genuine picture by Bol. No. 271, Rembrandt, "Portrait of Himself," studio edition of Florence portrait. No. 275—"Portrait of a Woman"—catalogued as a Rembrandt, but not considered in this report as an original Rembrandt, but a replica or copy made in his studio by one of his pupils—very likely Ferdinand Bol. No. 277, Rembrandt—"Erring Woman Before Christ"—undoubtedly and unquestionably one of Rembrandt's finest and greatest pictures. No doubt of its being a genuine, original by him. No. 273, Rembrandt, Portrait of his Sister. Replica of the one in the collection of Sir Frederick Cook, in

Richmond, near London. Fine portrait. No. 272, Rembrandt. Portrait of his wife. A studio copy or replica from Rembrandt's studio. No. 274, Rembrandt, "The Burgomaster." A very fine portrait. Some doubt as to whether by Rembrandt. No. 275, Portrait of a Woman—catalogued as a Rembrandt. This was probably painted by Jacob Backer in Rembrandt's studio. Gerritz Cuyp (not in catalog). "Picturesque Landscape," a very fine example, genuine. No. 203, "The Resting Place," by Lerolle, a fine picture. No. 170, Hobbema, "A Wooded Landscape," a very good picture, all right. No. 228, Michel, "Fisherman's Hamlet and the Old Mill," a very fine Michel. No. 305, Swanevelt, "Italian Landscape," a very fine, genuine picture. No. 211, Claude Lorraine, "Sunset in an Italian Seaport." No. 210, Claude Lorraine, "Classic Landscape." No. 209, Claude Lorraine, "Classic Harbor Scene." These are three unusually fine Claude Lorraines. Nos. 209 and 219 I consider the finest of the three. Benjamin West (not in catalog) "The Judgment of Paris," the finest of Benjamin West's pictures. I. O. de Montalant, "The Ruins of the Aqueduct"—a magnificent picture. No. 236, Monticelli, "Bridal Procession," a magnificent example of Monticelli. Nos. 331, 340, 335, 537, 345, 338, 336, 333 and "A View Down the Grand Canal," also a "Vision of Ancient Carthage," in all eleven of the finest, most important collection of Turner paintings to be found in any gallery. All genuine, fine, important pictures. Nos. 46, 45, 43, 42 and two other fine examples of Constable, namely "Summertime in the Valley of the Stour" and "The Lock," makes an equally important collection as the Turners, which range along the same wall with these Constables, forming an unusually fine and genuine collection of this notable artist's work. Portrait of Rosa Bonheur, by Herself. A very fine example by this artist. No. 300, Rubens, "Madonna and the Two Children," a fine picture; all right. No. 89, Andrea del Sarto, "Madonna and Child," a fine example by that artist. No. 207, Sir Peter Lely, "Portrait of Lady Elizabeth Percy," a fine example by Sir Peter Lely.

GALLERY "J".

Schreyer (not in catalog) a very fine, strongly painted Schreyer. Ary Scheffer (not in catalog) "Baptism in the Village Church," another very fine original picture. Schusselle (No. 316) "General Jackson Before Judge Hall," a magnificent historical painting; very fine, important picture. No. 285, Julian Rix, "The Winding Brook," a very nice picture. P. V. Berry (not in catalog) "Scene in the Blue Ridge Mountains," quite a good, American picture. No. 44, Constable, "Constable's Artist Home on the Stour," a very beautiful, fine painting by Constable. Sir Wm. Beechey, "Portrait of Lady Reade," a magnificent and very important portrait, undoubtedly genuine. Jazet, "Battle of Trafalgar," one of the most striking and important military pictures. Johannes Oertel, No. 246, "Easter Tidings." No. 361, Ziem, "Scene on the Grand Canal." No. 314, a small Schreyer—all very nice, attractive, small pictures. No. 240, Murillo, "The Nativity." No. 239, Murillo, "The Coronation." No. 241, Murillo, "Madonna of the Lily," and another Murillo, "The Bread of Life" (not in catalog) all four unusually fine, genuine paintings. "The Bread of Life" and "The Coronation," the two finest, but the other two also very attractive, beautiful pictures. Wyneck Van Wesel (not in catalog). "The Crucifixion"—a very fine, well preserved painting by that artist. No. 41, Cip-

riana, "The Assumption of the Virgin," a very fine cartoon used in decorating one of the Cathedrals in England. No. 145, Hobbema, "The Old Mill," a very fine, all right picture, undoubtedly. Another Hobbema "Woodland Scene in Guelderland," one of the finest Hobbemas I have ever seen. Antoine Coypel (not in catalog) "Jephthah's Daughter"—one of the finest paintings by that artist. No. 152, Francisco Guardi, "Venice Looking Seaward," one of that notable artist's finest small pictures. No. 303, Herman Saft Leven, "A Classical Italian Seaport in Olden Times," one of that artist's most attractive pictures. Van Dyck, "Mystical Marriage of St. Katherine," undoubtedly painted by Van Dyck or in his studio under his direction and influence. A very magnificent picture. No. 354, "Scene in the Franco-Prussian War," by Alexander Walker, a well designed, realistic picture. Francis Wheatley (not in catalog) "The Three Friends," a very nice painting by Wheatley. August Bonheur, No. 15, "Cattle Resting in the Shade," a very beautiful picture. No. 18, Rosa Bonheur, "In the Foothills of the Pyrenees," a fine example. Sir Thomas Lawrence, "Lady Ogilvie" (not in catalog) a beautiful example of Lawrence. Sir Edward Landseer, "Daughter of the Duke of Wellington" (not in catalog) very fine; unusual example of Landseer. No. 215, de Loutherbourg, "Ancient Fortress at Cassal," quite a fine, beautifully painted picture. No. 120, Sir Anthony Van Dyck, "Children of King Charles the First," genuine; one of the finest examples of this artist that I have seen. No. 11, Peter Von Bloemen—"Old Stone Fort in Flanders," quite a fine example—needs cleaning. No. 205, Chas. Le Brun, "Marius on the Ruins of Carthage," a very fine, important historical picture, all right. No. 293, "Swiss Mountain Cattle," Felix De Vuillefroy—a very attractive mountain scene. Eugene De Cacroix (not in catalog) "The Tiger Hunt," an unusually fine, beautifully painted picture by this master. Virgel Lebrun, Portrait of Herself (not in catalog) a very fine, original painting. Goya, "Portrait of a Spanish Lady," a very important, beautifully painted example of Goya (not in catalog). Rosa Bonheur's Lion (not in catalog) one of the strongest and finest animal portraits that I have ever seen. Richard Westall (not in catalog) "Princess Victoria," a very beautiful portrait of Queen Victoria in her youth; undoubtedly by Westall, her teacher. Paulus Moreelse (not in catalog) "Duchess of Modena," undoubtedly a genuine, original portrait, probably by Moreelse, or at least by some equally notable painter. Not a school picture, but an original. Probably as labeled. Richard Wilson, No. 358, "Landscape Scene Near Tivoli," one of the finest, most beautiful paintings by Wilson that I have seen. No. 112, Gaspard Duguet (Poussin) a very fine, original characteristic painting by this artist. Georges Michel "In the Time of the Harvest" (not in catalog) one of the finest and strongest of Michel's paintings. No. 226, Van der Muellen, "Meeting of the Duke of Lorraine and Marshall Turenne," a very characteristic and attractive painting by this artist. No. 357, Richard Wilson, "On the Banks of the Tiber," a very beautiful picture; as fine as a Claude and of similar style. Jan Winants (not in catalog) "A Wayside Inn," one of the finest examples by this notable artist. Ludolph de Jongh, "Hunters Resting at the Fountain" (not in catalog) a very fine example by this artist; a soft, beautiful painting, as fine as an Albert Cuyp. Albert Cuyp, "An Ideal Dutch Landscape" (not in catalog), quite a fine example by this artist.

No. 73, Albert Cuyp. "Shepherds in the Valley of the Maes," one of the finest, most attractive of this artist's paintings. No. 222, J. Meadows, "Fisherman's Village," quite a nice, modern American painting. No. 3, Nicholas Berghem, "A Water Fall," a characteristic and very attractive painting by Berghem. No. 199, Sir Edwin Landseer, "The Three Dogs," one of the most notable examples of this artist's work. No. 309, Schreyer, "Winter Scene in Wallachia," one of Schreyer's finest and most important paintings. No. 315, Schirmer, "Landscape," a very fine example by this artist. Painting attributed to Turner (not in catalog), a most striking view of London; different from any picture I have seen; a very fine one, maybe an early Turner, to whom it is attributed, but not certain. Riedale-the-Elder (not in catalog) "Rocks, Rills and Templed Hills," this is a very characteristic, important picture by this artist. Poussin, "Clemency of Coriolanus" (not in catalog) one of the finest and most important of Poussin's paintings. No. 311, Abraham Van Stry, "Landscape and Cattle," a very good characteristic painting by this artist.

GALLERY "K".

(The paintings referred to below were located in Gallery "K," when examined by Lieutenant de Ricci. They have since been transferred to other parts of the galleries, however, and this gallery now contains the Men's Portraits—formerly in Gallery "E," and hereinbefore reported on.)

No. 22 Boulanger, "Pleasant Hours in the House of Lucullus," a well known and very attractive painting by Boulanger. Peter Lastman (not in catalog) "Tryptic Martyrdom of St. Stephen," a very interesting and undoubtedly genuine original painting by Rembrandt's Master. Fritz Thaulow (not in catalog) "On the River Arques," a very fine, attractive picture by Thaulow. No. 164, Leo Herman, "The Good Story," a very striking and much advertised picture. No. 162, Geo. Harlow, "Play-mates," a very beautiful painting by this notable artist. Hubert Robert (not in catalog) "Memories of Bygone Years," one of this highly appreciated artist's finest pictures. Nos. 213 and 214, both by Prof. H. Lossow, quite fine, attractive pictures, very much advertised, but questionable in this gallery. Schenck (not in catalog) "Lost on the Mountain," one of the most striking characteristic pictures of this well-known artist. No. 28, Cederstrom, "Monks Preparing Breakfast," a very good picture. No. 307, Schreiber, "The Duet," another very nice picture. Nos. 272 and 273, David Teniers—two winter night scenes—very nice paintings by Teniers. No. 178, Jean Baptiste Isabey, "Lucian Bonaparte," a very fine, historical portrait of Napoleon's Brother by Isabey. "Harbor of Rio de Janeiro" (not in catalog) by a native artist, Berticpen. Quite a nice, attractive picture. Angelica Kauffman (not in catalog) "Persian Mother and Children," a very attractive picture by that artist. Jules Dupre (not in catalog) "The Drinking Pool," one of Jules Dupre's finest pictures. J. B. Pyne, "The Port of Plymouth" (not in catalog), a very characteristic painting by this artist, who followed the general style of Turner. Picture needs some cleaning. No. 142, Gericault, "An Old Friend," a very nicely finished picture by this very noted painter, who produced but very few pictures.

General Summary of Paintings, Porcelains, Jades, Ancient Art and other Art Objects in the galleries at the Old Homestead of Mr. T. B. Walker, corner of Hennepin Avenue and Eighth Street, and the Galleries at the Public Library, corner Hennepin Avenue and Tenth Street, as well as at the Walker and Seven Corners Branch Libraries. All of the art objects enumerated herein were conveyed through deed of gift to the City of Minneapolis by Mr. Walker in October, 1918, together with a large, commanding site on Lowry Hill for a Library, Art and Science Building, and which when completed is to house in addition to the Library, these art collections.

AT THE GALLERIES IN THE OLD HOMESTEAD OF
MR. T. B. WALKER,

Corner Hennepin Avenue and Eighth Street.

- 346 Fine Gallery Paintings.
- 103 Indian Portraits.
 - 17 Commanders, who took part in the Indian Wars.
 - 8 Scouts, Guides and Frontiersmen.
 - 1 Landscape—Sitting Bull's Camp.
- 271 Ivory Miniatures of Noted Persons of America and Europe.
- 615 Pieces of Fine Old Chinese Pottery and Porcelain.
- 211 Pieces of Fine Old Persian Pottery.
 - 45 Pieces of Fine Old Greek Pottery.
 - 75 Pieces of Fine Old Japanese and Korean Ware.
- 36 Pieces of Fine Old Wedgewood Ware.
 - 1 Fine Large Vienna Vase.
 - 1 Fine Large Sev're Vase.
- 60 Greek Tanagra Figures of Sixth Century, B. C.
- 380 Pieces Ancient Syrian, Egyptian, Babylonian, Persian, Phoenician and Roman Gem Glass.
- 278 Pieces of Chinese Ornamental Sculptured Jade.
 - 16 Pots of Jade Flowers.
 - 1 Massive Jade Mountain.
- 216 Ancient Roman, Egyptian, Phoenician and Syrian Necklaces.
- 132 Bronze Incense Burners, Statues, Idols, etc.
 - 6 Pieces Marble Statuary.
- 161 Pieces Ancient Jewelry, Rings, Brooches, Pendants, Earrings, etc.
 - 92 Pieces Carved Ivory.
- 402 Chinese Snuff Bottles of Jade, Pearl, Quartz, Amber, Pottery, Glass, etc.
 - 44 Pieces Polished Amber.
- 115 Large Gem Stones, including Carnelian, Chalcedony, Coral, Aquamarine, Amethyst, Flor-Spar, Lapis-Lazuli, Red Indian, Baltic Amber, Malachite, Rose Quartz, Agate, Topaz, Fine Chrystalized Quartz, Rutile, Smoky Quartz and Smoky Topaz; many cut, some uncut.
- 1,106 Cut and Uncut Gem Stones of all varieties.
- 143 Egyptian Scarabs, Seals, etc.

27 Pedestals.

12 Pieces Japanese Bronze and gold Metal Work.

And in Addition to the Above

4 Trays of Unstrung Ancient Egyptian, Roman and Syrian Beads.

67 Plate Glass Show Cases.

4,992 Total at the Old Homestead Galleries.

AT THE GALLERIES IN THE PUBLIC LIBRARY,

Corner Hennepin Avenue and Tenth Street.

81 Fine Gallery Paintings.

49 Pieces Old Japanese Pottery.

25 Pieces Old Palmyrian Bas-relief Tablets, etc.

92 Pieces Old Persian, Holland, Babylonian and Egyptian Ware.

107 Pieces Old Babylonian Tablets.

325 Egyptian Ushebtin and Scarab Moulds.

54 Japanese, Spanish, Arabian and Old English Guns and Pistols.

146 Japanese and Phillipine Swords and Knives.

44 Carved Walrus Tusks.

17 Carved Rhinoceros Horn Cups.

1 Bronze Statue of Baal.

43 Pieces Chinese and Japanese Bronze.

296 Pieces Syrian, Greek and Roman Glass.

23 Pieces Chinese, and Japanese Cloisssonne and Damiscene.

1 Marble Bust of Washington Irving, with Pedestal.

65 Pieces Polished Stone Axes, Mortars, Pistols, Arrow Points, etc.

187 Pieces Roman and Greek Utensils, Hair Pins, etc.

47 Pieces Carved and Fossil Ivory.

53 Temple Idols of Jade, Bronze, Quartz, etc.

40 Greek Tanagra Figures.

10 Very fine Chinese Carvings.

A large and varied collection of Sea Shells.

13 Animals, Animal Heads, Groups of Birds, etc.

470 Fine Mineral Specimens.

534 Sea Shells.

And in Addition

356 Trays of Sea Shells.

28 Show Cases

1 Folding Photograph Display.

68 Trays of Ancient Gold, Silver, Copper and Bronze Coins.

1 Tray Filled with Glass Mosaics.

8 Paintings at Walker Library.

7 Paintings at Seven Corners Library.

3,192 Total at the Galleries in the Public Library.

Making a grand total of 8,184 pieces in both of the above mentioned Galleries.

LETTERS AND TESTIMONIALS EXPRESSIVE OF VIEWS OF THE VARIOUS ART COL- LECTIONS OF THE WALKER GALLERIES.

The following testimonials have been taken from an endless expression of appreciation of the Walker Galleries, in letters and statements, from men and women in many walks of life. Those quoted below were selected because their authors seemed particularly qualified to judge as to real art values:

THE ROYAL ONTARIO MUSEUM OF ARCHAEOLOGY Toronto, Canada.

Toronto, April 4, 1918.

Archie D. Walker, Esq., 807 Hennepin Avenue, Minneapolis, Minnesota.

Dear Mr. Walker: I wonder if it would be asking too much to request that you would forward to your father, my thanks for the day of great pleasure that he gave me in allowing me to visit his marvelous collection. I had been prepared for something very, very fine, but I must say that even this preparation did not prevent my being carried completely off my feet by what I saw. This was not by any means the question of quantity only, though I must say the size of the collection rather staggered me, but in those departments where I could judge, the quality and rarity were matters of tremendous surprise.

One thing that particularly pleased me was the sense of individuality. It was no dealer's collection, pushed on a rich client, but chosen by a man who evidently knew what he wanted and was quite willing to wait until he could get it. If I might be allowed to say so, I feel that the whole country is deeply indebted to your father for bringing together, and doubtless in many cases bringing to America, what will always be a marvelous collection, which will itself make an important artistic center.

Yours very truly,

(Signed) C. T. CURRELLY.

Director, R. O. M. A.

151 Bowdoin Street, Springfield, Mass.,

Oct. 19, 1914.

Dear Mr. Walker: Such masterpieces of so many of the great artists of all times. Turner and Constable in array that not even the National Gallery can outrival. Claude Lorraines that carry me back to Colonna Palace. Murillos that suggest Vienna and the Prado. The most perfect sample of Aelbert Cuyp's work; a wealth of Corot, and Daubigny; of Cazin whose pictures are so much sought by connoisseurs, and that wonderful coloring of Montalant, which suggests Rottman's best at the New Pinakothek combined with Calami's marvelous Paesturn at Leipsic. One may be

familiar with all the national galleries of the world, and personally acquainted with most of the private collections, yet his art education is woefully incomplete until he has not only enjoyed but studied the superb variety of paintings, and of gems of all periods, that comprise your unique collection. In bringing together these varied examples of the best art of ancient and modern periods for the free use of the people, you are building that which endures, that which inspires mind, eye and hand to noblest endeavor, and girds the spirit to glorious achievement. As one of your fellow countrymen, let me thank you most appreciably for your noble contribution to American civilization.

Sincerely,

(Signed) HERBERT MYRICK.

EMMANUEL CHURCH

169 Drummond St.,

Montreal.

Minister,

George Adam.

Montreal, February 27, 1918.

Dear Mr. Walker: My visit to your father's picture gallery was one of the greatest pleasures I have had since I came to this side. The contribution that he has made, by his collection, to the artistic and spiritual life of your great republic is incalculable. In these materialistic days of money making and warfare, it is certain that he cannot come into his own, but be assured the time is coming when young America will rise up and call him blessed. It will be a great privilege for me at some future day to meet your father. The little booklet you gave me with the pictures of the Indians, I have unfortunately mislaid either in the hotel or on the train. Could you possibly favor me with another copy. With kind regards to your good land and yourself, believe me,

Very sincerely yours,

(Signed) GEORGE ADAM.

THE GOVERNMENT OF THE PHILIPPINE ISLANDS

University of the Philippines

COLLEGE OF AGRICULTURE

Los Banos.

Los Banos, May 17, 1918.

Mr. T. B. Walker, 803 Hennepin Ave., Minneapolis, Minn., U. S. A.

Dear Mr. Walker: Strolling along Hennepin Avenue one bright day last September, jostled, but instructed and amused by the busy throng that flows continuously through that busy part of a busy thoroughfare, my attention was attracted by an inconspicuous sign at the portals of an unassuming, antique, brown building, residential in character, and set down in a small park in the midst of commercial sky-scrapers. The sign simply said "Open to the Public on Week Days from 9 Till 5" or other words to that effect. I ventured to ring the bell and was admitted by a demure young woman whom I afterwards discovered to be an artist herself.

If enchantment be a function of modern existence, then, indeed, I was under the magician's wand, for never before have I experienced the intellectual uplift or the spiritual exhilaration which were mine to enjoy then and for several successive days thereafter.

To speak of the art collection itself, to comment on its completeness, its variety, its unity, its historical as well as its aesthetic value, were quite impossible and yet certain features stand out pre-eminent in my mind.

From Raphael, Durer, Van Dycck and Murillo, Tintoretto, Rembrandt, and Tiepolo, down through Romney, Raeburn, Opie and Turner, to Landseer, Inness, Schreyer, Corot, Greuze, Dupre, Diaz de la Pena and Breton, the whole gamut of man's endeavor with canvas and the brush is represented in all the tones and half-tones and quarter-tones of human emotion.

Your great Turners are worth a month's study for they grow upon one in their grandeur; your Corots show his every mood, as well as his sure progress from the material representation to the ethereal suggestion, while your Rembrandts are as good examples of this master's skill as I have seen in any gallery, American or European.

Then what shall I say of Lerolle's "The Resting Place," Lorraine's "Classic Harbor Scene," Lefebvre's "The Jewel Bearer," Jacque's "A Hot Afternoon," Verboekhoven and Roffian's "Loch Lomond," Cuyp's "Shepherds in the Valley of the Maas," Constable's "Lock on the River Stour," Cederstrom's "Monks Preparing Breakfast," Bouguereau's "April Showers," Breton's "The Last Day" or Crochepierre's "Peasant Woman at Prayer" and "Grandmother Rocking the Cradle." They should not be spoken of, they should be seen, for then they will never be forgotten. They will always stand out in my memory of beautiful paintings.

I have already spoken to you of my appreciation of your generous and unique display of religious pictures in the Hennepin Avenue Methodist Episcopal Church and at the Public Library of your beautiful city, and it only remains for me, a sojourner in a distant land, among a people, the Filipinos, whose soul is imbued with a love of art and music, to thank you for having made it possible for me to bring to them a breath of fragrance distilled from the Walker Gallery.

Yours very sincerely,

(Signed) CHARLES S. BANKS,

Acting Dean and Associate Professor of Entomology,
College of Agriculture.

THE SCHOOL ARTS PUBLISHING COMPANY

The School Arts Magazine
120 Boylston St., Boston, Mass.

Boston, May 3, 1916.

Hon. T. B. Walker, Minneapolis, Minn.

My Dear Mr. Walker: I have been away from home lecturing almost all the time since I was in Minneapolis. This accounts in part for the delay in availing myself of your kind permission to send you a typewritten form of my plan for the Walker Museum of Minneapolis.

If you were to build a museum of this type no one could accuse you of attempting to rival the museum already established. You would be taking an advance step in art education by founding a museum of an entirely new

type,—a type destined one of these days to be established everywhere. I believe it is in your power to create an immortal precedent.

The museum would subordinate all the other museums of the world to itself. It would be an index to them all. The whole would constitute an epoch-making institution, and lead the way to more effective education of the American people.

With all good wishes for your health and happiness,

Yours sincerely,

(Signed) HENRY TURNER BAILEY.

Translation.

Wissant, Pas de Calais, 29th March, 1912.

Dear Mr. Walker: We have heard, my husband and myself, with great pleasure, that my father's superb painting, the "Last Ray," had just entered into your collection. This picture was among those which my father used to mention as one of his best; it had, besides, a very great success at the Salon, and it is certainly one of my father's works in which he has allied, in the happiest manner, human feeling and family love, with the general impression of nature which envelopes peasants' life. It is impossible to imagine a gentler scene, a calmer hour, a purer and more poetical joy. All the stages of life are represented there. The emotion of the old couple, the strong and healthy happiness of the young couple, and the joyful rush of the child towards them in the last rays of the sunset! All that is rendered with the charms and expressive intensity which make the everlasting masterpieces.

And now, dear Mr. Walker, let me tell you what a pleasant remembrance we have of your visit to Montgeron in 1889, at the time when you purchased my own picture of that year's Salon, "The Man Is Out at Sea." It was my second daughter, Adrienne (she was then one year old), who was my model for the baby in that picture; she has been married now four years, she has two beautiful children and is a painter. She got an "Honorable Mention" last year at the Salon.

Time glides away, children grow up, and happy remembrances are mingled with the dreams of the future.

Please accept, dear sir, for yourself and your family, our most affectionate feelings.

(Signed) VIRGINIE DEMONT BRETON.

Columbia University, New York City, N. Y., June 15, 1915.
Mr. Thomas B. Walker,
Minneapolis, Minnesota.

My Dear Sir: Once in a while in their travels, the lecturers of the French Alliance have some agreeable surprises, but the surprise that awaited me in Minneapolis certainly was beyond description. To have the privilege of talking among the wonderful objects of art, which you have gathered, seemed to me, after my long and tiresome trip, a most beautiful reward.

* * * * * As a Frenchman I had the joy of standing where I could

see some landscapes which reminded me of my beautiful country, and while I grieved to know that these paintings had left France, I was happy to see them among such beautiful surroundings. To you, I owe the pleasure of having seen the most beautiful and harmonious collection of paintings and objects of art in the world. I have visited all the public and private galleries, not only in this country, but in Europe, but in none have I found the harmony that exists in yours. I wish I could have spent days studying and admiring your beautiful collection.

Thank you for the treat you gave me and I can assure you that the memory of it will stay with me forever.

A. DE LAPRADELLE,

Special Envoy of the French Government to the San Francisco Exposition.

DR. FREDERICK PETERSON

No. 20 W. 50th St., N. Y.

(One of the most prominent and successful Physicians in New York City.)

October 1st, 1916.

Mr. T. B. Walker, Minneapolis, Minn.

Dear Sir: On my recent trip to Minneapolis, I spent several hours in your magnificent art collection. I was very greatly surprised to find such a collection.

I have taken great interest in art and have been acquainted with the public and many of the private collections of Europe and America and have visited China and hunted over the remaining art that is to be found in that country. I look upon your collection as one of the finest and most satisfactory collections that I have ever seen.

Sincerely yours,

(Signed) FREDERICK PETERSON, M. D.

THE ART INSTITUTE OF CHICAGO.

Chicago.

Chicago, February 1, 1898.

T. B. Walker, Esq., Hennepin Avenue, Minneapolis.

Dear Sir: A vote of thanks to you was unanimously passed for the loan of your valuable pictures for the recent exhibition of Selected Works of Modern and Ancient Masters, one of the choicest collections ever exhibited in Chicago. It is by such acts of friendliness that the Art Institute is enabled to perform the work which it has undertaken to do, and especial thanks are due to our friends of other cities who made contributions.

Yours very truly,

(Signed) N. H. CARPENTER,

Secretary.

Translation, in part, of remarks of Prof. Bellesart (official lecturer of the Federation of the French Alliance of the U. S.) at the University of Minnesota, preceding his lecture February 19, 1914:

"Since my arrival in Minneapolis, Mr. Andrist, professor of languages

at the University of Minnesota, invited and accompanied me on a visit to the Thomas B. Walker Art Galleries. I am always a little skeptical about private galleries, of which I have seen so many. I have traveled nearly all over the world, and have seen most of the public and private galleries of the world, but must confess that I was amazed at the wonderful treasures I saw in Mr. Walker's galleries—paintings by all the old and modern masters, priceless old vases, a truly wonderful collection of jades, and objects of art of all kinds, and a collection of Indian portraits that is striking and wonderful and will be an education for future generations. In Paris, of course, we have the Louvre, and while there are untold treasures there, one may pass through room after room scarcely looking at a picture, as so many of them are not attractive and do not interest, while in the Walker gallery each picture is a gem and holds one's attention."

From New York Sun, April 12, 1912.

NOTABLE COLLECTION OF THOMAS B. WALKER OF MINNEAPOLIS

How comparatively unknown are the art treasures in the private collections of this vast land, may be realized from the experience of two well known connoisseurs—John H. McFadden and Albert Hetherington of the Philadelphia Art Club, who happened to find themselves in Minneapolis, Minnesota, a few days ago. Among the sights of the city is the art gallery of Thomas B. Walker, a man of great wealth, and one who believes in pictures. To the amazement of the two Philadelphians, instead of the usual local gallery filled with copies or indifferent specimens bearing great names, they found a gallery literally crammed with distinguished pictures and fine old Chinese porcelains. The catalogue of the paintings numbers over 300. Truly an amazing gathering, one that reflects high, and varied artistic tastes. Yet how many know the Walker gallery?

SEVENTEEN DEAN'S YARD, Westminster Abbey, S. W.

Westminster Abbey, S. W., Oct. 27, 1912.

My Dear Mr. Clarke: Among the many pleasant recollections of our visit to Minneapolis, none is more pleasant than that of our time in Mr. Walker's splendid collection of pictures. To begin with, the collection came as a complete surprise. I had not associated Minneapolis with a gallery of masterpieces which would be notable in any city of Europe. Then there were so many pictures it is always a joy and a privilege to see—Turners, Constable's, Romney's, all our English masters, to say nothing of older and greater masters.

I will not deny that an element of melancholy entered my mind as I read the labels, which told the story of the pictures, and too often related to their flight from England to the far West. * * * But my melancholy was relieved by two considerations. If the masterpieces of art must leave my own country, where could I wish them to go to save that great

kindred nation, which has the same mother tongue, the same faith, and the same notions of justice and fair dealing? Again, if the art treasures of the world are to be owned by individuals, could I desire that they should be owned by any other than by those who, like the owner of this princely collection, have the generosity and public spirit to make them accessible to their neighbors?

I shall be obliged if you will express to Mr. Walker our gratitude for the delight which he gave us through his pictures, and to his son for the courtesy with which he showed them to us. Believe me,

Most sincerely yours,

(Signed) H. HENSLEY HENSON,

Sub-Dean of Westminster Abbey;

Sometime Fellow of All Souls College, Oxford.

Dr. J. S. Mabie of Los Angeles, Cal., returning from an extended sojourn in Europe, Asia and America (October, 1913), came to Minneapolis, as he declared, "for the express purpose of visiting and inspecting the Thomas B. Walker art collection." After a careful survey of the galleries, Dr. Mabie said:

"I have become quite well acquainted with the finest and most important art galleries of the Orient, of Europe and of America. I can say, after a careful examination of this collection, that, taking it altogether in its various departments of art—the paintings, ceramics, jades, ancient glass, etc.—that I consider it the finest and most attractive of all the collections that I have ever seen."

Wm. E. Curtis, the noted newspaper correspondent, art writer and critic, after visiting the Gallery on September 4, 1911, wrote an extended article for various eastern papers under the caption:

THE WALKER GALLERY AT MINNEAPOLIS ONE OF THE GREATEST ART COLLECTIONS IN THE WORLD.

From which article the following extracts are made:

"Mr. T. B. Walker, a prominent citizen of the Northwest, has a large gallery attached to his residence, 803 Hennepin Ave., Minneapolis. In that 350 or more examples of mediaeval and modern painters have been hanging for some years in association with one of the largest and most valuable collections of porcelains, glass, jade, jewels and examples of carving and the goldsmith's art.

"Mr. Walker is public-spirited and generous in sharing the enjoyment of these possessions with the public. Anyone, citizen or stranger, is at liberty to call at his residence any week-day, morning and afternoon, and inspect the gallery at leisure, and thus far this year 65,000 persons have taken advantage of the privilege. The rooms are so crowded, and you have to squeeze between tall cases of matchless curios, as rare and as valuable as can be found in the Metropolitan Museum at New York, or at the Kensington in London. It is one of the great private collections of the world, and has been assembled by Mr. Walker, personally, during the last forty-five years. * * * The collection of porcelains and curios, from the near and

far East is so large and splendid that it cannot be adequately described in a newspaper article.

"In the name of myself, and the public, I thank him who daily gives to the world such a wonderful and uplifting opportunity. This I wish because I sincerely feel it."

CORA R. GIBSON,
Art Writer, St. Louis, Mo.

SIR WILLIAM VAN HORNE,
Montreal, Canada.

Montreal, Canada, Dec. 2, 1912.

Mr. Thomas B. Walker, Minneapolis:

Dear Mr. Walker: This is the first opportunity I have had for writing since I had the pleasure of seeing you and your extraordinary art collection in Minneapolis. Indeed I am not even yet able to collect and arrange my thoughts of all I saw there. My five hours were much too short for such a mass of things. One might as well try to see the National Gallery and the British Museum in the same time. I came away with my mind in a blur of beautiful pictures, ceramics, bronzes and rugs. Somehow, those cabinets of Han, Sung, and Ming pieces persist more than anything else perhaps because of its being altogether and more comprehensible."

Most sincerely,

(Signed) W. C. VAN HORNE.

P. S. Mr. Eilers was almost speechless when he came away.

E. I. VAN WESSELINGH & CO.,
Kunsthandel.

K. Kroesbeck
P. C. Eilers, Jr.

78-80 Rokin
Amsterdam.

Windsor Hotel, Montreal, Nov. 25, 1912.

Thomas B. Walker, Esq.

Dear Sir: The special trip I made to Minneapolis to see your collection, of which I have already been told so much, even in my small country gave me much enjoyment. I expected to see some beautiful pictures, but what I saw went far beyond my expectations.

Notwithstanding I remained more than half a day, I saw not enough of it, and at the same time too much at once to say I am fully acquainted with your collection; therefore I hope you will allow me another call, when I have the pleasure of visiting your country again.

Some of your pictures will not leave my mind: The Turners, for instance. I never saw a collection of Turners so important as yours. "The Ancient City" can beat, to my opinion, the best Turner in the world.

Of your Rembrandt's, your last acquisition from the Weber collection, was a revelation to me. The Ferdinand Bol Madam Stercke is still traveling

with me. I do not remember a better example of that master. The Albert Cuyp and Benjamin Cuyp; Govaert Flinck, "The Tambourine Player." The Constables, Gainsboroughs, especially the "Gentlemen in Blue," that beautiful man's portrait by Raeburn, beating the best impressionist, that lady's portrait by Romney, Napoleon by Isabey; the Troyons, well no use to mention all these names, I had a great day, and am much obliged to you. Then that important collection of Persian and Chinese pottery in its kind, as highly artistic as the best part of your picture gallery. I remain, dear sir,

Yours gratefully,

P. C. EILERS, JR.,
Of Van Wesselingh & Co., of Amsterdam.

EDMUND J. PHELPS,
MINNEAPOLIS.

My dear Mr. Walker:

I am writing this to tell you how I, as a citizen of Minneapolis, appreciate your efforts to afford the public an opportunity to become familiar with many of the great art treasures of the world.

Your extensive gallery is not only open for the asking, but without question to all comers. It has been my pleasure during many years, frequently to visit it, often taking with me, friends from other cities.

Some of them have been artists and others, those who have visited many galleries of distinction. All, without exception, have expressed great surprise at the extent of your gallery and still greater at the many examples of the celebrated masters, both living and dead, who are represented there.

I have noted the continuous improvement until today I know of no other private gallery to which the public has access, that compares with it, either in extent, or in the number of masterpieces contained therein.

You have many paintings any one of which would make a collection notable. A gallery with the names of Rembrandt, Van Dyck, Hals, Breton, Troyon, Dupre, Van Marcke, Andrea Del Sarto, Corot, Claude Lorraine, Jacques, Bouguereau, Schreyer, Inness, Turner, and scores of others of almost equal fame, is truly a great one.

Your large and most interesting collection of portraits of famous royalty, military masters and statesmen, including Henry the Eighth, Napoleon, Washington, Lincoln, Grant, Webster and many others, is alone a great attraction.

Your collection of portraits of famous women of the sixteenth and seventeenth centuries, painted by the masters of that period, is well worth a visit, were nothing else to be found there. * * *

In addition to the great number of paintings, your many cases of curios including Egyptian ornaments, glass vases, some of which are as old as the Pyramids, might be studied for days with advantage. Your beautiful and wonderful collection of Jade, is beyond anything of which I have knowledge.

I congratulate you upon all these possessions and also the city that contains them.

Very sincerely yours,
(Signed) EDMUND J. PHELPS.

Mr L. C. Anderson, Commissioner, Panama-Pacific International Exposition, San Francisco, 1915, after visiting the Galleries, said:

"This is one of the most marvelous collections of art in the world. As a large selected collection of the finest art, paintings, porcelains, jades and ancient art, it is perhaps unrivaled and never could be duplicated."

Prof. S. A. Barrett, Curator of Anthropology, Public Museum of Milwaukee, Wisconsin, expressed his appreciation as follows:

"There is no art collection of which I know in this country that can be compared with this collection, except to a certain extent the Metropolitan Museum, which is larger, but is not, taken altogether, nearly so fine and attractive as this one that I find here."

August, 1914.

Mr. Dimmen den Bleyku, Art Publisher, New York and San Francisco, after inspecting the Galleries said:

" * * * I am quite well acquainted with the art galleries of Europe and America, and I can say that I regard this as one of the finest collections of genuine, ancient and modern art that, taken altogether, is the finest that I have ever seen."

Edwin B. Child, a noted artist of New York City, best remembered to the Northwest through his assistance to Mr. John La Farge in decorating the New Minnesota State Capitol building at St. Paul, after visiting the galleries as the guest of Mr. L. S. Donaldson, remarked to an interviewer:

"It is a most wonderful collection of beautiful things, selected with marvelous patience and discrimination. There were groups of objects d'art, any one item of which would be considered ordinarily, of inestimable value. And yet here, they are assembled with absolute prodigality. The marvelously wide range of search indicated in those enchanting galleries, impresses one forcibly, and my great regret was the inexorable limit of time that prevented my giving myself up to a long and close study of this golconda that opens its magic doors so hospitably to the people of Minneapolis and to the strangers within their gates."

THE ARTS CLUB OF PHILADELPHIA.

April 26, 1912.

"Thomas B. Walker, Esq., Minneapolis, Minn.

"Dear Sir: I enclose an article in 'The Sun' written by James Hunicker, probably the best Art Critic in America. From it you will see that Mr. McFadden, president of this club, and I saw your wonderful collection a few weeks ago. You were away from home or we would have tried to see you

"It is a wonderful gathering of great works by the great men who have

made art live. Have you an illustrated catalogue? If so, we would be highly honored if you should give us one for our library. * * *

"Again congratulating you on your treasures, not only of paintings, but also of porcelains, jades and rock crystals, I am,

Yours very truly,

(Signed) A. G. HETHERINGTON,

"Chairman, Committee Purchase of Art."

EXTRACT FROM PROF. HARSHE'S LETTER.

Professor Harshe of the Art Department of the Leland Stanford University of California, now director of Carnegie Institute, and as representative of the Art Department of the Panama-Pacific International Exposition at San Francisco, in a letter dated June 17, 1914, says:

"A month's time is all too short in which to study your collection of masterpieces. It was a matter of the keenest disappointment to me that an engagement at the Missouri "U" commencement compelled me to cut short a visit where every moment was filled with wonder and delight. I cannot understand how one man could have made a collection of such excellence and such uniform importance."

Mr. Wilfred M. d'Voynich, the well known art student and critic of Paris and London, after a careful view and review of the galleries, spoke especially, of the Cazins', Turners', Lorraines', Constables', Harpignies', Corots', Ziem's, Romneys', Reynolds', several of the Rembrandts', Gainsborough's "Gentleman in Blue," Goya's, "Spanish Lady," Hobbeina's "Scene in Guelderland" and various others, as the finest that he had ever seen, ending up by saying:

"I am quite as well acquainted with the art and art galleries of Europe as any other person. I have made a careful study of European art, and have also visited and studied the art galleries of this country, and I consider this the finest and most magnificent collection in this country, and one that compares favorably with anything in Europe."

Extracts from letter from Mr. A. M. Todd who is and has been for a number of years collecting a gallery of paintings:

Kalamazoo, Michigan, Jan. 4, 1916.

Mr. Thomas B. Walker, Minneapolis, Minnesota.

I have many times visited practically all of the great galleries of Europe, as well as of America, and wish to say that I consider your collection one of the most interesting and beautiful which I have ever seen, comprising as it does such a wide range of subjects, and I congratulate the people of Minneapolis in having such an extremely valuable collection, which has been so generously opened to them by you.

Very sincerely yours,

A. M. TODD.

From the Evening Tribune, October 29, 1912:

"CANADIAN PRAISES GALLERY.

"Walker Collection Called Best in Country by Toronto Baronet.

Characterizing the T. B. Walker Art Collection as the finest private collection he had ever seen, Sir Edmund Walker, president of the Canadian Bank of Commerce of Toronto, who was in Minneapolis yesterday, expresses himself as charmed with Minneapolis and the treasures that are on view at Mr. Walker's Gallery. Sir Edmund is not a relative of Mr. Walker, but he says he has seen every private collection of art on both sides of the water, that is worth seeing, and that the Minneapolis collection excels them all."

Mr. J. B. Eaton, of Burton House, Montgomery Road, Sheffield, England, after visiting the galleries in company with his traveling companion, Rev. Geo. H. McNeal, Sheffield, Wesleyan Mission, 25 Montgomery Road, says, in part:

"We have been for a long time looking over the art, and other interesting things in Europe and America. We began by first traveling over England, particularly examining the art galleries, public and private. We then went to the continent, visiting the principal nations there, and then came to America. We have visited the different towns and cities from New York and Boston to the Pacific Coast, and from Los Angeles and Seattle back here, and have stopped here expressly to see this collection. I wish to say to you that we would rather have missed anything we have seen in all our travels, without exception, than to have missed this most magnificent collection of art. We look upon it as emphatically the finest collection we have seen in our travels. The collection of porcelains, jades, miniatures, and rugs all correspond, and combine in making this the most uniformly magnificent collection."

Mason City High School Mason City, Iowa, Nov. 15, 1911.

Mr. T. B. Walker:

Dear Sir: I was almost incredulous on my first visit to your gallery—hushed into reverence by the beauty and subdued luxury all about me. I never was in a place before where there was such absolute lack of the discordant, and where taste had been the supreme arbiter of all about. To be admitted there was a high privilege, and to meet and converse with the man who had been the collector artist, was an added privilege much appreciated.

Yours gratefully,
J. CLYDE MURLEY,
Latin and Roman History.

Miss Marion Jane Terry, No. 12 Remsen St., Brooklyn, N. Y., upon a recent visit to the Galleries, gave her impressions as follows:

"I studied art as an accomplishment for a term of years under the leading artists and teachers of France. In connection with this, I studied the

art of the masters, and became quite well acquainted with the art collections of Europe, and afterwards of this country. In coming into these galleries I am much more than surprised to find the finest and most attractive collection of art, of genuine old masters, and modern examples that I know of in any collection that I have ever seen, either public or private. Of course there are several, even many, greater collections in point of numbers, where many of the important examples of art are to be found, but no collection so far as I know is of such uniform attractiveness and magnificence as this collection, to the extent of fine examples of paintings, porcelain jades, ancient glass, ancient ornaments and historical miniatures."

BRITISH VICE-CONSULATE,

Omaha, U. S. A.

Matthew H. Hall, Vice-Consul.

T. B. Walker, Minneapolis, Minn.,

Dear Sir: One of the most pleasurable days of my life was spent in your city last week, and all because of your courtesy in opening the door of your superb art gallery to the public. Truly I was amazed and delighted beyond description to view your collection of pictures, which is a remarkable one, and as valuable as it is remarkable. No need for Americans to go abroad to see masterpieces of the great—only journey to your city.

Yours very sincerely,

(Signed) M. H. HALL.

Mr. N. E. McBride, Annex Hotel, Chicago, Ill., says:

"I have seen many of the finest art collections in Europe and America, and I consider this the finest collection that I have ever seen. It is much larger and finer than the Wallace collection and more magnificent than the National Gallery or the Tait Gallery. The Turners in this collection are finer than in any collection I have seen, as are also the Rembrandt's and Van Dyck's. Every picture in this Gallery seems to be of the highest grade of art without any common place pictures to be found in it.

Minneapolis, Minn., February 5th, '16.

Clinton Hotel, 4th Ave., and Grant St.

Mr. T. B. Walker,
Hennepin Ave. and 8th St.,
Minneapolis, Minn.,

Dear Sir:—

I had the pleasure of spending a few hours today in your exquisite Art Gallery and although I have spent much of my time in a good many of the best known museums and picture galleries in Germany, Holland, Belgium, England and New York, I have not enjoyed one of them as much as I did yours.

The British Museum, Kensington Museum, Albert-Victoria Museum and the Wallace collection are certainly magnificent but your collection of

pictures, china, precious stones, etc., were more appreciated by me than those on account of the excellent individual taste that each and every one of your exhibits shows.

Yours very respectfully,

(Signed) M. KOESTER.

WILLIAM B. BULL,
Quincy, Ill.

Mr. Bull is a prominent citizen of Quincy, Ill., and quite well acquainted with the Art Galleries of Europe and America.

Sept. 28th, 1918.

Thomas B. Walker, Esq., Minneapolis, Minn.

My Dear Sir: To say how I was impressed by what I saw at your gallery on this and a recent previous visit is not so easy.

Obviously, one's first strong feeling in the presence of your paintings and objects of art must be surprise. Surprise, that there is in existence in this country, in private hands, such numerous, choice, authenticated and well chosen examples of so many schools of painting and of famous masters. In addition there are your collections of jade, ancient glass and jewels, royal Chinese porcelains, etc., which are superb and priceless. Had any one told me that such collections were in existence in this country, outside of New York City, I should have been incredulous. But conceding unlimited means, liberality, and enthusiasm even, backed by a discriminating taste and knowledge, it is still difficult to understand how you have been able to assemble collections so choice and in many ways unique. I consider your galleries chief of the attractions and the principal asset of Minneapolis.

Yours very sincerely,

(Signed) W. B. BULL.

At a meeting of the directors of the Kitchi Gammi Club, Duluth, Minn., held July 3rd, 1914, it was, on motion of Mr. T. F. Cole, seconded by Mr. Edward Savage,

Resolved, That the Kitchi Gammi Club extend to Hon. T. B. Walker, of Minneapolis, their thanks for his generosity in lending to this club fourteen valuable oil paintings—an act thoroughly in keeping with the broad-mindedness displayed with respect to his entire art collection. The value of the loan to this club and to the community is thoroughly appreciated and the action of the House Committee in deciding to open the collection to the public at stated intervals is hereby approved. Further,

Resolved, That a copy of this resolution be forwarded to Mr. Walker.

F. W. PAINE, Secretary.

E. C. CONGDON, President.

The following letter is from Mrs. Woodard, cousin to Hon. Jas. T. McCleary, for many years representative in Congress from Mankato, Minnesota, and in earlier years superintendent of education, who established the normal schools of Minnesota.

Watertown, Wisconsin, March 24th, 1914.

My Dear Cousin James: A young married friend of ours, whose home is in Minneapolis, called early in the forenoon and insisted on my spending the day with her. I consented on the condition that she go over with me to Walker Gallery. Just imagine, she has lived there for a couple of years and had never been! My expectations were high, for I had read Curtis' letter in the Record Herald some years ago and knew Mr. Walker was the owner of some very valuable paintings; but I was utterly taken back and amazed when I found a collection of paintings and precious bric-a-brac more valuable and interesting than I had seen in the homes of princes and nobility of Europe. The modern French, English and Dutch schools were represented by their very greatest masters. I was simply carried away, to find such a treasure house of art in the Middle West; it is worth making the journey to Minneapolis especially to see. My hostess felt we must be going, as it was past the luncheon hour. Mr. Walker was in the gallery himself, and I introduced myself to him as your cousin. While we were speaking he was called away. I promised, and earnestly desired to return in the afternoon, but found it impossible to do so; but if I live I will certainly see that gallery again. The truly princely generosity of the man in allowing the general public to enjoy these great masterpieces with him, must fill all who visit his home with a profound sense of gratitude and appreciation. I wish I might have had an opportunity to express mine to him. Let me know, if you can, where a catalogue could be purchased. I would like to study it, so that my next visit might find me better prepared.

Affectionately,

(Signed) MRS. WOODARD.

Spokane, Wash., June 15, 1915.

Mr. T. B. Walker, Minneapolis, Minn.

Dear Mr. Walker: It is the Great Northern engineer writing, after returning to his engine.

I had a most delightful trip all the way to Chicago and back, but the greater part of my enjoyment was due to the opportunity afforded me to see your wonderful collection, and your kind courtesy in showing it to me.

One may read volumes about the old and modern masters and feel fairly well acquainted with them, but to enter your galleries and meet them face to face is truly the real thing.

I hope again some time to be allowed to see it all over, Mrs. W. with me, and that hundreds of others who visit Minneapolis may have the same treat that will linger in my memory for many days to come.

Yours truly,

MR. WHITMORE.

Des Moines, Iowa, September 10, 1912.

"* * * I feel I must thank you for the great privilege your wonderful generosity in throwing open to the public your extraordinary art gallery affords to rich and poor alike, so they can all enjoy the masterpieces. * * *

"To think that I have been able to look upon them, for you might say the asking, and to have the privilege of meeting and talking with the man who collected them, that is indeed a privilege I little expected.

"Thanking you again for your great kindness, and wishing you a long and happy life to enjoy your wonderful treasures, I am,

"Gratefully yours,

(Signed) "Mrs. HANNA L. TAFF,

"A year or more ago, Mrs. John Nicholas Brown and Mrs. John Carter Brown, who live in Newport, R. I., spent two days in company with Col. Matteson, and on their arrival and my inquiry as to what they would like to see in Minneapolis, they named the Walker Art Gallery. Later we went there, and it seemed difficult to get them away. They said to me that its size and importance amazed them and that they knew of no finer and more extensive private collection. I was very glad to have this testimony from them, because of my knowledge of the fact that they are persons of very good judgment in matters of art and have had many opportunities for observation."

Yours very truly,

(Signed) H. L. MOORE,

Secretary and Treasurer Minnesota Loan & Trust Co.

THE AMERICAN BOARD

Boston

Minneapolis Club, March 28th, 1914.

Mr. T. B. Walker, 807 Hennepin Ave., City.

My Dear Mr. Walker: I met with one of the surprises of my life this afternoon in your gallery. I have seen a good many collections and larger; but for careful selection and harmony, giving the emphasis to quality rather than quantity, I am sure that yours is the most exquisite that I have ever seen.

Yours sincerely,

C. TELFORD ERICKSON.

Mr. Matthew A. Hall, of Montgomery, Hall & Young, Attorneys and Counsellors at Law, Omaha, Nebraska, said:

I am an attorney at law, practicing in the courts of Omaha. I am not a qualified art critic, but have seen the greater part of the art galleries of Europe and America. I have taken great interest in this splendid collection and have been here to see it a number of times and have examined the various departments carefully and all the time with greater interest and a higher appreciation of the many examples and of the whole as an art collection. I have said heretofore, and do now, that it is the finest and most superb collection that I have ever seen.

CHICAGO TRAINING SCHOOL

4949 Indiana Avenue, Chicago, August 31, 1918.

Mr. T. B. Walker, Hennepin Avenue, Minneapolis, Minnesota.

My Dear Mr. Walker: On Monday I studied, with absorbing interest, the sacred pictures in the church and visited your art gallery, as well as the public library. I tarried so long at the church and the library that I did not leave myself sufficient time for the art gallery. Though I had heard for years of your art collection, I was not prepared for three or four hundred wonderful paintings, to say nothing about the other works of art, and I went away from Minneapolis with a feeling that I had not properly apportioned my time.

The modest exterior throws one off his guard. The very first room had its surprises. Bouguereau's "April Showers," George Inness Junior's "Resurrection Morning," and half a dozen others made me open my eyes. Then to find a whole row of Turner, of whose paintings I had only seen a few, and a group of Constable's paintings, a wall covered with thirteen Corot's, that fine room of portraits and just beyond the collection of landscapes, the fine group of Rembrandt's and a Millet that I did not know existed, to say nothing of a hundred others. It was a sacramental hour. I want to thank you for the privilege of enjoying this collection.

Very sincerely yours,

LOUIS F. W. LESEMANN.

Professor David Starr Jordan, President of the Leland Stanford University, after visiting the Galleries in company with Mrs. Jordan, expressed his opinion in the following statement:

"I do not profess to be an art critic, but I have seen miles of pictures in my time, at home and abroad, in public and private collections, but of all the galleries that I have seen, without exception, a large part of the paintings should be turned face to the wall. I have examined every picture in this collection, and there is not one that needs disturbing, and it is the only gallery of the kind that I have ever seen, and stands the highest as a collection of art."

Free Synagogue, New York.

Stephen S. Wise, Residence, 23 W. 90th Street. Dec. 9, 1912.

Thomas B. Walker, Esq., Minneapolis, Minn.

My Dear Mr. Walker: I write for one thing to express to you my deep-felt gratitude for the great joy which the visit to your home and gallery afforded me a few days ago. While I thank you, I feel that I should congratulate Minneapolis upon having in its citizenship a man who has amassed so noble a collection, as you have gathered from the four corners of the earth. It is a great collection, for it is not only representative of the masters, but, as far as I am able to judge, consists of great examples of the great masters.

Fine as is the collection, it is not finer than the spirit of its owner in

throwing open the doors of his home to the community, and the nation, so that multitudes may share with him the possession of those art treasures.

* * * *

Sincerely yours,

(Signed) STEPHEN S. WISE.

I have seen many of the finest art galleries, and collections of art in this country and Europe, but not one of them compares with this one in magnificence, and beauty of all the objects in it. I do not know a single one that, taken all together, stands in the same class.

JOSEPH CHAPPLE,

Proprietor and Chief Editorial Writer, National Magazine,

Boston, Mass.

"I have often heard of this gallery as a fine collection and I have come to Minneapolis for the purpose of seeing it, but I did not expect to find anything like the extraordinary display of art that I find in these galleries. I have seen many of the fine art galleries of the world, and this is the most magnificent collection that I have ever seen."

MRS. JEROME CHRISTY,

Quincy, Ill.

HENRY REINHARDT,

Chicago, New York, Paris, France.

Art Dealer, Auditorium Annex.

Chicago, Ill., May 21, '07.

Mr. T. B. Walker.

My Dear Sir: Last year I made a special trip to Minneapolis for the purpose of seeing your collection of paintings. I had heard them so highly spoken of by many different persons, who had visited your gallery that I deemed it worthy of a trip for the express purpose of carefully examining the collection. I must say that while I expected from the reports of others to find a fine collection, I was greatly surprised to find it the most uniformly beautiful and attractive collection that I have ever seen. I have made Art a business and a study for many years, have visited public and private collections in this country and in Europe, and so far as I can make a general comparison, I believe that no other gallery, either public or private, that I have ever seen, contains so uniformly a high, attractive, and beautiful array of pictures as I found in your gallery. I was more than surprised and put in nearly the whole day in a most interested examination and appreciation of the paintings.

Sincerely yours,

HENRY REINHARDT.

Mr. Charles Haag, an eminent Swedish sculptor, after an extended visit to the galleries, when interviewed at his hotel, said:

"* * * * I have traveled, and lived, in Italy, France, Germany, Austria and Switzerland, and have seen the art museums there; and I must

say that I can see no need for Minneapolis art students to go abroad when they have at home such matchless treasures. In no other gallery have I seen such a collection of old masters. Often have I heard of the Walker Gallery and I feel that it was worth coming to Minneapolis, if only to visit it. The Walker collection of Chinese jades and objects d'art, cannot be equaled anywhere."—Fair Play, January 16, 1916.

London Address—

Heathland Lodge,
East Heath, Hamstead,
London.

New York Address—

Plaza Hotel,
Fifth Avenue,
New York, N. Y.

MISS OLGA NETHERSOLE,

Personal Representative, Mr. Slaine Mills.

February 14, 1914.

My Dear Mr. Walker: This is just to thank you once again for giving me the opportunity of seeing your rare and beautiful collection of pictures, Chinese porcelains, Greek vases and wonderful Assyrian glass and last but not least, the wondrous jades of China. You certainly gave me two hours of happiness in showing me your treasures. Again, thank you. I hope to have the pleasure of the day seeing you and Mrs. Walker in my little house in London, the address of which is in the left-hand corner of this paper.

Sincerely I sign myself,

OLGA NETHERSOLE.

Miss Ruby Danenbaum, notable art writer of New York, among many comments on the collection, has this to say:

"The length and breadth of our land, and in foreign countries where art has real meanings, the Walker collection represents two salient qualities: perfection and generosity. Perfection from the fact that it is considered by connoisseurs to be the most carefully selected collection of beautiful pictures in this country or Europe; generosity, because it is housed in a private residence, and is entirely free to the public every week day of the year. Strangers in Minneapolis are attracted by the grassy lawn in the heart of the hotel and theater district on Hennepin avenue and Eighth street, with its closely encircling park benches, occupied by weary humanity from early morning until late at night, during the summer months and are curious about the house and grounds. When they learn about the gallery, and that entrance to it is as free as the use of the benches, for whoever may wish to rest upon them, they lose no time in taking advantage of the entrance privilege. Anyone wishing to hear unbounded enthusiasm should listen to the strangers in the Walker Gallery—they are spontaneous in their praise of what they look upon as the most magnificent art collection they have ever seen."

Hotel Radisson, Minneapolis, Jan. 14, 1913.

Mr. T. B. Walker.

Dear Sir: I have always been deeply interested in the study of art, and have had the privilege of visiting and studying the leading art galleries of Europe. They are great, but what shall I say about this collection. To say that it is unique, superb, grand, magnificent and excellent does not fully express my admiration for this most perfect art gallery. There is such a grandeur and charm over the whole collection that words fail to express it. I wonder how many times I have visited the collection, and how many friends I have brought there.

With highest compliments and sincere good wishes, I beg to subscribe myself,

Very respectfully,

T. T. A. W. HALVERSTAD.

(Mr. Halverstad is representative of the Thomas Hospital and field secretary of the United Church Hospital Association.)

The following brief extracts are selected from "A Review of the Thomas B. Walker Art Gallery," by Mr. Blair Hough, art critic and writer, of New York City, and published in New York, Chicago, St. Louis, Minneapolis, and other papers, in May, 1907.

"Mr. T. B. Walker owns a collection of rare and costly paintings from the hands of the world's masters, covering the last five hundred years, and has generously opened the great gallery to the public. Anyone is at liberty to call at the Walker residence and view the paintings and other treasures it contains. The art galleries of Europe and America have been searched and their choicest treasures purchased. Artists' studios have been explored, and with the eye of a connoisseur Mr. Walker selected examples that have made their painters renowned. Many a master of note since the fourteenth century has contributed to this collection of art. * * * The gallery is elegantly appointed and adjoins his residence on Hennepin avenue. His method of opening this to the public is without parallel, and is praised by visitors and the people of Minneapolis alike."

Mr. Joseph Jefferson, in an interview said:

"* * * This is the unique gallery of all that I have seen. Every picture on these walls is genuine and of the highest order of merit. In most collections the larger part of the pictures are commonplace, mediocre, or uninteresting, and amongst them many that are not genuine. All of these are most satisfactory examples, and worthy of a place on the walls of any gallery."

Fifth Ave. and 52nd St., New York, N. Y., April 1, 1913.
Thomas B. Walker, Minneapolis, Minn.

My Dear Sir: One of the first things I did, on the occasion of my visit to Minneapolis last week, was to go and see your Art Galleries. I have not

yet recovered from the pleasurable surprise I experienced on seeing your collection. First, the quality; second, the variety, and third, the quantity of pictures, porcelains, jades and other art objects, seemed almost unbelievable. I was dumbfounded that anyone in the space of a lifetime could acquire such a truly marvelous collection, and I have been over and over your collection, in spirit, ever since.

(Signed) THOMAS JAMES DONLOY.

Statement by Rev. B. I. Hollington, pastor Central Methodist Episcopal Church, Toledo, Ohio:

"I have made art a special study and have taken great interest in it to that extent that I have made it a specialty on which I have delivered many lectures. I have seen the public galleries of Europe and America, and many of the private ones, and I do not know of a collection where there is such a uniformity of high class art in any gallery that I have ever seen. There are no commonplace, uninteresting pictures, but all are beautiful and attractive examples of high grade art, of many of the greatest painters of the world."

"THE EMPRESS,"

Victoria; B. C.

October 29, 1913.

My Dear Mr. Walker: I am still living over again those happy hours spent in your museum. Those glorious old masterpieces and paintings of modern artists; the vast collection of antique potteries, those superb examples of ancient jewels, the valuable jades as well as the other rare and beautiful art objects; added to this the privilege of having been conducted by you personally through the galleries, shall ever remain among my most treasured memories.

Accept, my dear Mr. Walker, the most sincere admiration and the heartiest thanks of

HELEN KOLMS LOEWENTHAL,
New York.

New York, 569 Fifth Avenue,
July 19th, 1916.

T. B. Walker, Esq., Hotel Seville, New York City.

* * * The T. B. Walker collection ranks far above the importance of all the private collections in the world, and it can be said truthfully, that should the Walker collection become a Public Institution, it would constitute one of the most important museums in existence.

It is hard to understand how one man, during his lifetime, has been able to gather such a great collection which will forever have a refining influence upon the Art of the United States.

Yours respectfully,

EDWARD BRANDUS,
Chevalier of the Legion of Honor.

The Reverend and Professor Camden M. Cobern, of Meadville College, Pennsylvania, an Oriental scholar and archaeologist, who has spent several seasons exploring in Egypt, Syria and Babylonia, after looking over the six cases of ancient necklaces and jewels in the gallery, pronounced the collection the largest and finest in the world and in acknowledgment of three necklaces presented to him, he writes the following letter:

124 W. Franklin, Shelbyville, Indiana, March 29, 1915.

Dear Brother Walker: * * * But, after all, the thing that kept me awake for two nights, were those wonderful necklaces you gave me! That you should think enough of me to trust me with any of these rare things and especially with that necklace from Tyre, and that wonderful carnelian chain, besides the striking Egyptian one, makes me feel that I must live up hereafter to my highest opportunities.

Yours with warm regard,

(Signed) CAMDEN M. COBERN.

The large and magnificent collection of ancient art exhibited in the Walker Galleries from the tombs of Syria, Egypt, Babylonia and Greece, was to very large extent obtained from Mr. Azeez Khayat, an Educated Syrian, who has been engaged in exploration from his earliest years to the present time. He has perhaps explored more extensively the tombs, graves, temples, palaces and other ancient ruins, than any other explorer. While the major portion of the ancient art collection was secured from Mr. Khayat, a considerable part of it has also been obtained from Kouchakji Freres and H. G. Kevorkian, two prominent Persian art houses, and also from Mr. Dikran Kelekian (the representative of the Persian Government in this country), and by selections from other important collections. Excerpts from various letters and written statements of Mr. Khayat are quoted below. They relate principally to the objects secured from him, but deal also with the ancient art collection as a whole:

"My work in exploring the Eastern Nations began while I was a boy at school 12 years old. I became interested in the ancient art in the ruins of the ancient city of Tyre, Syria, near to where I spent my early years. The City was founded by Tyrus, the seventh son of Japheth, the grand-son of Noah, 2750 B. C. The Phoenicians built a great wall around the city. These walls were later destroyed by Alexander the Great after a siege of seventeen years.

I have spent every Spring and Summer for twenty-five years excavating in Syria and other countries and every Fall and Winter I returned to New York for the sale of my collections. I have given you the first choice of all my finds since you bought the first pieces from me—about twenty years ago. I brought to you Egyptian, Roman, Phoenician necklaces and ancient gem glass, jewelry and other art objects from the tombs, temples and palaces and you selected from the larger numbers only those which you considered the finest and most attractive of their kind, until your collection has now reached its present size and importance, which taken altogether is much the finest in the world. And I certify and guarantee that every piece obtained from me is from the old tombs and ruins of these ancient nations, as represented.

As to where I have disposed of the other portions of my finds, I may say all over the world, but chiefly in this country to the large museums and institutions, such as The Metropolitan Museum of Art; The Museum of the Brooklyn Institute; The Memorial Hall Museum of Philadelphia; The Boston Museum of Fine Arts; The Pittsfield Museum of Art; The Toledo Museum of Art; The Rhode Island School of Design; The Scemetic Museum of Harvard University and to various other large institutions; also to the largest and best known collectors in the country.

I have excavated this year (1911) more tombs than in any year before, but did not find a large number of pieces. The supply is getting exhausted and everywhere I go I meet representatives of European Museums coming to buy the many art pieces that I have found. After I select the best of my finds, I let them have the rest. I do not even show them good pieces. I reserve all the very finest for your collection.

I have just succeeded in getting out of the country (1912) the beautiful collection of Egyptian and Phoenician inlaid and enameled glass which I promised to send to you. It consists of fifty pieces of various forms and colors. Most of them are finer than any others I have ever found.

I have also obtained a marvelous Roman Mosaic glass bowl similar to the others that you purchased from me, but with different decorations. It is a wonder. The glass is very hard and has very little iridescence but the colors are a beautiful combination of rubies, emerald, sapphires, diamonds and other precious gems made into gem glass. I consider this bowl and one of the others you purchased from me before, to be the two finest pieces of glass in the world. Mr. Morgan and Mr. Curtis have nothing equal to them.

I have obtained a dozen other magnificent pieces of different kinds which are simply marvelous not only in form and color but in decorations and designs. They were all found in a Royal tomb recently excavated near Sidon. They were probably the collection of the King, as most prominent men in history were glass lovers. Alexander the Great and Nero were glass collectors. Even the prophet Mohamet was a collector.

Your collection of ancient glass in quality is more than equal to the collection of the Metropolitan Museum of Art, which is the largest in the world. Your collection is finer than Mr. Morgan's collection. Mr. Curtis' collection is larger than yours but not nearly as fine. You have many unique pieces that have no equal in the Curtis or any other collection.

Of Tanagra figures, Greek vases, etc., you have the finest collection in the country.

Your collection of Cufic Glass Coins from Damascus is next to the finest in this country. The largest and finest is at the American Numismatic Society of New York City.

Your collection of Babylonian tablets is the third largest and finest in this country. The first is that of the Pennsylvania University, next is Mr. Morgan's collection and then yours.

The bronze figure of God Baal is larger by two inches than those of the same kind in the Museum of Louvre in Paris. It has no equal in any Museum in this country.

Permit me to say a word about your collection of gold rings and ancient Greek and Roman engraved gems from old tombs. There is but

one other as fine a collection in this country. Engraved gems are not found in large numbers. You have so many art treasures and so many collections in all branches of fine arts that perhaps you do not fully appreciate the wonderful collection of rings and ancient Greek and Roman engraved gems which you have. In the Eighteenth century many of the prominent people of Europe—Kings, Queens, Princes and others vied with each other for the possession of the finest engraved gems. It was a sign of education and culture. Ancient gems were engraved in the Greek and Roman periods by the greatest artists and they brought big prices at the time they were made. That accounts for their scarcity.

In a whole season of excavations with 500 or 600 diggers, I find hundreds of pieces of glass, pottery and bronze, but only a dozen or two of engraved gems. Your collection is made up of many examples obtained from my explorations and the cream of the following collections: The Draper collection, which has taken her forty years to make; the Curtis collection and the Perera collection. It ranks next to the collection of the Metropolitan Museum of Art, which is the finest in this country.

Out of all my finds, I have again (1914) selected for you twelve pieces of glass, twelve necklaces and a half a dozen pieces of pottery, but they are the cream of all my finds and the finest in the world. They are the result of five months hard work with five hundred diggers all over the country so description does not do them justice, but when you see them you will be very much pleased, and when added to your collection, will make a splendid addition.

The Plaques which I sent you (1910) are Persian glazed pottery plaques taken from the Mosque at Naplous, Syria, which has been torn down recently and purchased by my brother at the site of the Mosque direct from the High Priest. This was the only old Mosque in Syria which had not been torn down and those plaques were set in the ceiling. Their glaze is very beautiful and they are iridescent in the back, the date on the door of the Mosque was the 12th Cent., therefore these plaques must be of about that period and have been made at Rekka, near Aleppo. Pottery of this period is very rare and valuable.

I mailed you two weeks ago (1914) a photograph showing a party of my diggers working at Mount Carmel and also showing the opening of a fine tomb cut out in the rock which they have just discovered. Some of my finest pieces of glass have been found in this tomb. I have now twelve pieces finer than any glass I ever had, they have no equal in Mr. Morgan's or Mr. Curtis' collections and I shall be glad to send them to you.

I have also a few exceedingly fine necklaces of beads—one of them has no equal in any collection in the world. It is made up of Mosaic beads inlaid with designs representing ladies portraits and flowers in various colors running through the glass. Each bead is a work of art and unique and the whole necklace has no equal in any Museum. I have also some wonderful pieces of Babylonian pottery of the finest blue glaze. You will be very much pleased to see them.

I have been all this time in the interior of Syria (1910) and I waited to find some interesting things before writing you. I have obtained some wonderful pieces of ancient glassware, Phoenician, Egyptian, Greek and Roman. Some of them are exceedingly rare. I have also obtained a big

find of Roman Silver Dinarii of almost all the different Roman Caesars. They include coins of Tiberius Caesar. Our Lord Jesus was sold for thirty of these coins and it was one of these silver Dinarii which was handed to our Lord when he told them "Render therefore unto Caesar the things that are Caesar's and unto God the things that are God's." I still have the Tanagra groups and the bust of Jupiter which I have described to you before I left and when I return to New York will send them to you on approval.

The Prophet Abdul Baha was exceedingly pleased with your collections. He never saw such a collection together. It is true there are collections in the East but there is nothing to compare with yours. You have marvelous pieces of gem glass which could not be duplicated at any price and your collection of beads and necklaces is not only the largest but the finest in the world. None of the many collections in this country, Europe or Asia can compare with your collection.

As for the last lot of necklaces I sent you, they come from the collection of Lady Geraldine Overend of London, England. She spent several winters in upper and lower Egypt where she gathered her collection of beads. She strung every necklace herself and she wore them to match the different colors of her gowns. The necklaces I sent you are the choicest in her collection. I thought that as they were fine, and are strung long and different from any you have, they would help to make your collection complete.

The following descriptive letters and translations were written by Dr. Edgar James Banks, Archaeologist and Oriental Scholar of Pennsylvania, Chicago and Toledo Universities. Dr. Banks is a most successful explorer of Bisma and other parts of Babylonia, as well as Arabia, Egypt and Syria, and it was from him that the Babylonian tablets, cylinders and conehead were procured, and which are now in or to become a part of the Academy of Science collection:

Letter giving general description of inscribed tablets which were obtained from Dr. Edgar J. Banks in 1914 and are now in the collections at the Minnesota Academy of Science, Public Library Building, Hennepin Avenue and Tenth Street, with their translations:

EDGAR J. BANKS
4 Abbott Street
Greenfield, Mass.

April 24, 1914.

Mr. T. B. Walker,
Minneapolis, Minn.

Dear Sir: Recently in several of the buried cities of Babylonia, Arabs discovered a large number of inscribed tablets. Many of them come from about 2400 B. C.; others are from the time of Nebuchadnezzar, and some of them bear his name. They are letters, contracts, and temple records in good condition.

These tablets, together with other more valuable inscriptions, I obtained while in Babylonia and am offering them to collectors. Each tablet is guaranteed genuine.

Very sincerely yours,

EDGAR J. BANKS.

Translation by Dr. Edgar J. Banks of a cylinder of Nebuchadnezzar, King of Babylon, 605 to 562 B. C., found at Marad, south of Babylon:

The cylinder was found at Wana-Sadoun, a suburb of Babylon, by Arabs who were digging for bricks for the irrigation works. It was in a niche in the temple wall where it was buried according to the custom of the times. The translation is accurate, and fairly literal. It describes the building of the walls of Babylon, as you will see, the restoration of the temples of Babylon, and also the temple tower E-bar-sag-il, which is the tower, now in ruins, that scholars associate with the Biblical story of the tower of Babel. Scholars believe that the tower gave rise to the Biblical story. The ruins of that tower are called Birs, and they lie a little to the west of Babylon. Thus the inscription has to do with two of the most remarkable structures of the ancient world. I think that I have told you that other cylinders from Nebuchadnezzar have been found, bearing similar inscriptions. One is in the British Museum, one at Yale, one in New York Library, one in the Toledo Art Museum, and one in the possession of Mr. Walters, of Baltimore. This is the equal of any of those and you will notice that it is practically perfect. There is not one of them in the Louvre Museum, but they were negotiating for this particular one going in when the war made it impracticable to complete them.

"I am Nebuchadnezzar, King of Babylon, the great, the mighty, the favorite of Marduk, the powerful prince, the beloved of Nabu, the ruler who knows not weariness, the protector of the temples Esagil and Ezida, who is obedient to Nabu and Marduk, his lords, who does their bidding; the wise lord, the darling and the joy of the heart of the great gods, the first-born son of Nabupolassar, King of Babylon.

When Marduk, the great lord, made me the rightful son, to rule the land, to be shepherd of his people, to care for the city, to rebuild the temples, he bestowed upon me his great power. Tremblingly I was obedient to Marduk, my lord. I completed Imgur-Bel and Nimitti-Bel, the great walls of Babylon, the mighty city, the city of his exalted power. At the entrance of the great gates I erected strong bulls of bronze, and terrible serpents standing upright. My father did that which no previous king had done. With mortar and bricks he built two moat walls about the city, and I, with mortar and bricks, built a third great moat wall, and joined it and united it closely with the moat walls of my father. I laid its foundation deep to the water level; I raised its summit mountain high. I constructed a moat wall of burned bricks about the west wall of Babylon.

My father built the moat wall of the Arachtu canal securely with mortar and bricks. He built well the quays along the opposite shore of the Euphrates, but he did not finish all his work, but I, his first-born son, beloved of his heart, built the moat walls of Arachtu with mortar and bricks, and joining them together with those of my father, made them very solid.

Esagil, the wonderful temple, the palace of Heaven and earth, E-Kua, the temple of Marduk, the lord of the gods, Ka-hili-sug, the great dwelling place of Zarpanit, Ezida, the temple of the king of the gods of heaven and earth, I clothed with shining gold, and made bright like the days.

Ezida, the favorite temple, the beloved of Marduk, I restored in Bor-

sippa (Col. 2) with gold and jewels I gave to it the beauty of paradise. I overlaid with gold its great beams of cedar, and arranged them by threes to cover E-mach-tila, the shrine of Nabu.

I rebuilt and made lofty Emach, the temple of Nin-har-sag, in the center of Babylon . . . and E-kiki-ini, the temple of Ninlil-Ana, near the wall of Babylon.

A thing which no king before had ever done!

To the west of Babylon, at a greater distance from the outer wall, I constructed an enclosing wall four thousand cubits in length about the city. I dug its moat to the water level. I walled up its sides with mortar and burned bricks, and I united it securely with the moat walls of my father. Along its edge I built a great wall of mortar and burned bricks mountain high.

I rebuilt Tabisu-pur-shu, the wall of Borsippa. To strengthen it I built the wall of it a moat about the city with mortar and burned bricks. In Borsippa I rebuilt the temple Tur-lil-en, the god who breaks the weapons of my foes. Ebarra, the temple of Shamash in Sippar, Edurgina, temple of Shar-sabi in Bas, E-idi-anu, temple of Anu in Dilbat, E-Anna, temple of Ishtar in Erech, Ebarra, temple of Shamash in Larsa, E-Gish-shir-gal, temple of Sin in Ur, the sacred temples of the great gods, I rebuilt and completed.

The support of Esagil and Ezida, the rebuilding of Babylon and Borsippa, which I caused to be more magnificent than before, I did according to instructions. All my noble deeds in regard to the support of the sacred temples of the great gods, which I did better than the kings, my fathers, I wrote upon a stone tablet and fixed for future days.

May the wise men after me read of all my work which I have written upon a tablet. May they comprehend the glory of the gods. The building of the cities of the gods and goddesses which Marduk, the great lord (Col. 3), set me to do, and kept urging my heart to undertake, with fear and without rest I accomplished.

At that time for Ninhararak, my beloved mistress, who guards my life, and makes my dreams good, I dug up and beheld the ancient foundations of E-har-sag-il, her temple in Babylon, which fell to ruins in ancient days, and which no previous ruler had rebuilt . . . but the construction of the temple was not suitable for Nin-hararak. I endeavored eagerly to strengthen the wall of that temple, and of mortar and burned bricks to build a temple worthy of Nin-hararak. Upon the day when it is customary to ask the gods concerning the future, Raman and Shamash gave me the fixed oracular response, to make three burned bricks sixteen finger breadths in size, and to make an image of burned clay as a charm against disease. And so I made three bricks of sixteen finger breadths in size, and an image of baked clay, a charm to drive away diseases, and I placed it at the base of the foundation. With mortar and burned bricks I erected the temple mountain high.

O Ninhararak, majestic mistress, when with joy thou enterest thy house Eharsagil, the house of thy pleasure, may words in my favor be ever upon thy lips. Increase my days and make long my years. Decree for me a long life and an abundance of posterity. Give peace to my soul. Make my body strong. Protect me and make my visions clear. O, in the presence

of Marduk, lord of heaven and earth, command the destruction of my foes, and the ruin of the land of my enemies.

At that time in the temple of Lugal-Marad, my lord, in Marad, whose foundations no former king had seen since ancient days, I sought and found the ancient foundation stone, upon the base of Naram-Sin, my ancient ancestor, I fixed its foundation. I wrote an inscription and my name and placed it thereon.

O. Lugal-Marada, lord of all, hear, look favorably upon the work of my hands. Grant as a gift a life of distant days, an abundance of posterity, security to the throne, and a long reign. Smite the evil-minded; break their weapons, and devastate all the lands of my enemies. Slay all of them. May the fearful weapons, which spare not the foe, stretch forth and be sharp for the defeat of my enemies. O, may they ever be at my side. Intercede for me with Marduk, lord of heaven and earth, and make my deeds appear acceptable."

Translation of the inscription on the cone-head of Arioch or Eri-aku, King of Larsa, a contemporary of Abraham, who is mentioned in the Biblical book of Genesis 14:1 and 9. Larsa is the same as Ellasar. It is a ruin in southern Babylonia, where the Arabs have discovered some of the oldest and most valuable antiquities. For a description of the ruin, see Banks' Bismya, pages 417 to 419. The modern name of the ruin is Senkereh.

The name of Arioch was unknown until recently, excepting in the passage above, and it has been argued by scientists that no such king as Arioch, King of Ellasar, existed, for his name was known only from this Biblical passage. The discovery of this inscription, and also of a number of clay contract tablets bearing his name, have proved his historical character, and now he is known to have been one of the prominent kings who ruled over a large part of Babylonia, including Ur of the Chaldees, the home of Abraham. His date is fixed both by the inscription and by the Biblical passage, for he was a contemporary of Hammurabi, King of Babylon, who is mentioned in the Biblical passage as Amraphel, and also a contemporary of Abraham. The date is 2250 B. C. The inscription therefore is one of the most important from early Babylonia from a historical point of view.

The inscription is on the head of a large clay cone. It is uncertain just where the cone was placed, but it seems to have been driven into the wall of the palace or temple so that the head showed and served as an ornament, and was a perpetual prayer to the Goddess Ishtar. The cone part is mostly broken away. It, too, was inscribed, and the few remaining characters show that the same inscription was upon the cone as upon the head. It reads:

"To Ishtar, the exalted lady of splendor, priestess of hosts, the eldest daughter of the god Sin, his lady, Arioch, the favorite prince of Nippur, the adorer of the city of Ur, the overseer of the cities Girsu and Shirpurla,

who is revered in the temple Ebnabbar; King of Larsa, King of Sumer and Akkad; the beloved lord of the harvest, who fulfills the commands; who builds anew the temples of the gods; who has made a colossal copper statue of his kingship; who restores the greatness of her devastated city; who truly rebuilt her wall, who truly caused to be thickly inhabited her extensive land; exalted of hearts. I am the warrior who turns the enemy back; to whom Ea has given a wide understanding for the conduct of the city's work. For the sake of Ishtar, the merciful lady, her home of splendor, the awe-inspiring dwelling of her joyous heart, according to its old appearances, its interior he filled with light more than before. Her shrine E-su-sig-ga he enlarged for the future, for his life he built it. Its head he reared high; like a mountain he made it lofty. Of these brilliant deeds may Ishtar, my lady, look kindly. An abundance of years, a firmly established throne, a putting-down of the uprisings may she bestow upon me as a gift."

COLLECTION OF INDIAN PAINTINGS.

(Some of the Indian paintings are temporarily located in the Hallway upstairs from the Gallery Entrance, while the others have been placed in storage.)

This collection contains over one hundred and thirty Portraits of notable Indian Chiefs, Scouts, Frontiersmen and Commanders in our Indian Wars in the last sixty years. These life-sized portraits were all sketched and painted from life by the greatest of all painters engaged in this class of portraiture.—H. H. Cross. It is interesting to note that not only has the character and tribal traits of the Indian been depicted with skill and accuracy, but his native dress has been strikingly portrayed as well—a feature which no other of the frontier painters have succeeded in successfully accomplishing. This splendid collection should be of the greatest historical interest and value to future generations.

From Chicago Daily Tribune, April 3, 1918.

"Henry Cross, noted painter of Indian types and explorer of the West in the days of the Buffalo Herd, died yesterday at the Evangelical Deaconess Hospital after an illness of three months. He was eighty years old.

Henry Cross was born in Tioga County, New York, on November 23, 1837. As a youth he started out with P. T. Barnum's Circus. With the show he visited Chicago, then a village, traveling from Binghamton, N. Y., by wagon. Cross then went to the present city of Minneapolis and floated down the Mississippi River to New Orleans, drawing the scenery with charcoal on canvas and meeting the Indians along the way.

In 1857 he left Chicago in a prairie schooner with the famous shibboleth, "Pikes Peak or Bust" painted on the side of his wagon. When the little party got to Denver, or Cherry Creek, as it was then known they were in sight of Pike's Peak, but they were busted. Cross organized a new party to go to California by stage, spending months with the Indians on the journey. In Minnesota in 1862 he painted all Sioux Indians sentenced to death by President Lincoln for a massacre of white settlers. At this time he became intimate with Sitting Bull, Red Cloud and American Horse, famous Sioux chieftains.

Cross made five trips to Africa with Barnum to collect wild animals. Among his portraits were paintings of King Edward of England, President U. S. Grant, which Grant sent as a gift to the Sultan of Turkey. He painted Leland Stanford, Cornelius Vanderbilt, Robert Bonner, James J. Hill, President Diaz of Mexico, Kalakaua King of Hawaii, Col. W. F. Cody (Buffalo Bill), and other historic characters.

Fifty of his Indian paintings are now on display in the rooms of the Chicago Historical Society. Cross was an intimate friend of Cy De Vry of the Lincoln Park Zoo and Col. William Lightfoot Visscher."

From Minneapolis Tribune, April 7, 1918.

DEAD ARTIST HAS 130 PORTRAITS HERE AT WALKER INSTITUTE

With the death of H. H. Cross in Chicago last week, the art world loses one of its foremost painters and frontier characters. His death is keenly felt in Minneapolis, especially to those acquainted with the Walker Art Institute, where about 130 portraits from the brush of Mr. Cross are collected.

Mr. Cross made Indians and Indian characteristics his specialty in painting. It was his life-long ambition to gather for himself a collection of Indian portraiture and it was with this object in view that he spent a great deal of his life among the Red men and notable scouts and guides.

He studied his art in both Europe and America and has produced successful and meritorious pictures for prominent people, including Leland Stanford, Cornelius Vanderbilt, the Emperor of Japan, James J. Hill, Gen. U. S. Grant, President Diaz of Mexico and others.

Mr. Cross painted the picture of A. Allen, which hangs in the Minnesota Pioneers' portrait gallery at the state fair grounds. At the time of his death he was 77 years old.

BUFFALO BILL'S WILD WEST

New York City, April 20, 1901.

My Dear Old and Tried Friend Cross: It is my great pleasure to acknowledge the receipt of the two paintings of Indian and buffalo you have sent me. The Indian portrait of John Grass. I have seen several pictures which have been painted from him, but none of them compare with this one you have just finished, both in color and likeness. It looks as though he was going to say to me "Haw-Coola-Alla, Bill." You have represented in the likeness that peculiar expression he used to have in his eyes when he was thinking of some deviltry to play on someone he liked; and the buffalo picture is so true to life, it puts me back forty years. I almost want to take up my Winchester, just to see how the old thing would work and stir them up a little. I begin to think you are part Indian and part buffalo. You put so much life in everything you do. Your early experience in the western life affords you a greater knowledge and opportunity to put the Indian and buffalo on canvas as no other artist can do at the present day, for your sketches and pictures were all made from life when they were there. Your Indians are not of the tobacco tribe, such as we see trying to tempt one with a wooden cigar, and the buffalo you paint are not of the Central Park breed. They all have that wild look about them, full of action and life. You have executed these pictures to suit me and I feel very proud of them and I know the Prince of Wales will appreciate them as much, if not more, than I do myself when he receives them. I shall send them to him this week. He had some English painter paint some buffalo from the animals we had in the show, also some of our Indians we had with us there, but he did not like them. He took a great fancy to John Grass and was anxious to get a good picture from him. He was taken sick and I sent him to the agency in Dakota. The prince was very nice to me and these pictures will just hit the spot with him. I have been looking

at your picture "Perils of the Chase," as it was my good luck to witness its completion under your hand, and I do not hesitate to tell you I think it is the greatest picture of the wild life of the plains I have ever seen. I should have owned that myself, as it represents the situation as but few of us knew them. You should have sent it to England, as it would have given you a great prestige there; as an artist, you could make dollars there to dimes in America. Well, old Pard, how I do wish we could be placed back once more in the sagebrush, rock and alkali, before the railroad and telegraph. There is some of it I know you, as well as myself, would like to live over again, and some of it, well!—we draw the line at that.

I will make a proposition to you: We go to Europe with the Wild West show for the season of 1903-4. Why can you not go over with us and make your studio and headquarters with the show, we make from two days to six days stands; put on your buckskins once more and paint, you will be before the people all the time and you will meet the best of them. It will not cost you anything for transportation or grub. Live right with me on the grounds, I will see that you have good quarters in our cars. I would like to have you with me, as you and I are about the only ones left out of all the old boys now. I want you to join my party on our annual hunt in the Big Home country. General Miles has made up his mind to go along. I will say good-bye for now, and good luck to you and yours.

Your friend,

W. F. CODY ("Buffalo Bill").

New York, March 18, 1916.

Mr. R. H. Adams, Curator,
The T. B. Walker Art Galleries,
Minneapolis, Minn.
Dear Sir:

I feel it a duty to my dear old friend, H. H. Cross and really to posterity, to write you my appreciation of that most wonderful collection of Indian portraits, painted by him for Mr. Walker, the greater number of which it has been my pleasure to see.

To the best of my remembrance, I first became acquainted with him while acting as Chief of Scouts, under General Sheridan, and have known him intimately ever since. My old friend spent the greater portion of his time, for a number of years, with the frontiersmen and among the various bands of Indians in the West and Southwest and of my own personal knowledge, sketched from life scores of notable Indians of those stirring days. His Indians are not of the tobacco sign variety, but having been sketched from life by the greatest painter of Indian portraiture of all times, they are genuine, having all the wild, stolid characteristics of the real Indian. Having an acquaintance with many of the Indians and Scouts sketched and painted by Mr. Cross, I do not hesitate to pronounce his portraits not only good, but striking likenesses.

Among those with whom I was intimately acquainted, I can recall Yellow Hand, Sitting Bull, Red Cloud, Old American Horse, Gall, Geronimo, Spotted Tail, Roman Nose, Little Crow, Cut Nose, Little Shakopee,

Red Tomahawk, Black Heart, Iron Tail, Big Foot, Flat Iron, Kicking Bear, Cura, Washakie, Tall Bull, John Grass, Plenty Horses, Rain-in-the-Face, Red Shirt, Rocky Bear, Short Bull, Sword, Powder Face, Hump, Lone Wolf, Circling Bear and scores of others whose names I cannot now recall.

The real wild Indian is now a thing of the past and Mr. T. B. Walker is certainly to be complimented for having secured such a large number of Mr. Cross's inimitable portraits of most of the really noted Red Men of the last four decades.

Yours truly,

(Signed) W. F. CODY,

"Buffalo Bill."

Pawnee Bill writes:

"I had the pleasure of visiting the Art Galleries in 1911, as a guest of Mr. H. H. Cross, who painted the collection of wonderful Indian portraits for Mr. Walker. I should have written my appreciation of this opportunity long ago, only for the press of business, and the lack of proper address.

"To find such a magnificent collection of great paintings and other art objects, in the Northwest was certainly a very pleasant surprise, but must admit that the collection of Indian portraits painted by Mr. Cross was the gladdest surprise of all. I have personally known a score or more of the Indian Chiefs, and had no trouble in recognizing each and every one of them in these wonderful portraits. In fact the pictures are such perfect likenesses of these pioneer Red Men of the West, that I was really carried back to the early days, and felt that I was in reality in the presence of old acquaintances."

Very respectfully,

(Signed) G. W. LITTLE ("Pawnee Bill").

PAWNEE BILL'S BUFFALO RANCH

Pawnee, Oklahoma

March 23, 1917.

Mr. T. B. Walker,
807 Hennepin Ave.,
Minneapolis, Minn.

My dear Sir:

I have just learned that our old friend, H. H. Cross, is in very poor health, and this sad news brought to my mind the wonderful collection of Indian portraits which he painted for you.

Let us join in wishing for him still many years of health and usefulness, knowing that when he does pass, it will be the passing of the greatest painter of Indian life that ever lived.

I have had the pleasure of viewing and inspecting the great collection now a part of the T. B. Walker Art Collection and having personally and intimately known a great number of the Indians and Scouts, found these

portraits so true to life and character, that I really felt as if in the presence of a host of acquaintances and friends. What makes the portraits of still greater importance, is the conviction that each and every one has been sketched from life by Mr. Cross himself. * * * He gained an intimate knowledge of the Indians and has sketched and produced their great warriors, and chieftains in splendid portraiture, not alone in likeness, but in tribal characteristics and individuality.

I hope this wonderful collection will be kept intact and that untold generations will be enabled to enjoy seeing these great Indian portraits in the city of Minneapolis, which is right in the heart of the "Land of Dakotas." * * *

Yours very truly,

(Signed) G. W. LILLIE,
"Pawnee Bill."

Mr. Chas. N. Herreid, ex-governor of South Dakota, writes in part:

March 7, 1917.

Hon. T. B. Walker, Minneapolis.

Dear Sir: I have spent some delightful hours in your Art Gallery, viewing, among other treasures, your wonderful collection of portraits of Indian Chiefs, many of whom I knew while they were living in the Dakotas. As a friend of some of these great Chieftains, I thank you for having secured such lifelike portraits of so many of the notable chiefs of this "vanishing race."

Permit me to suggest that you give a more prominent place to my friend, Chief Hump. The greatness of this Chief is not as well known as it deserves to be. While living at Pierre, S. D., 1901-04, then adjacent to the Sioux reservation, on several hunting trips, I visited this remarkable hero at Cherry Creek, where his band was domiciled. I was entertained by him and while Governor of the State, entertained him in his visits to the State Capital. Once I drew from him a part of his life's tragedy.

General Miles declared Chief Hump was the bravest man he had ever known!

Chief Hump was a most remarkable man. In mind and body a giant. Contact with life—savage and civilized—had developed a sturdy and wonderful character, the like of which we shall never again behold. As one proud of his friendship, I suggest: that Chief Hump shall be remembered as the bravest man that General Miles ever knew!

Respectfully yours,

(Signed) CHARLES N. HERREID,
Aberdeen, S. D.

Anoka, Minn., August 19, 1916.

Mr. R. H. Adams, Curator,

T. B. Walker Art Gallery,

807 Hennepin Ave., Minneapolis, Minn.

Dear Sir: Some weeks ago I had the pleasure of visiting the T. B.

Walker Art Gallery, which I had been told was one of the finest in the world. I found it much above my expectations. The Indian portraits especially were a surprise and a pleasure to me as they took me back in memory, many years.

In 1879, at seventeen years of age, I started from Indiana and went to Bismarck, N. D., then Dakota Territory; thence to Standing Rock Agency, where I remained for three years. One Indian portrait in the collection, that of John Grass, whom I knew well, brings the above remembrance. I was well acquainted with him and also with Mr. H. H. Cross, the Indian Portrait Painter and was present when Mr. Cross made the sketch of Running Antelope and of John Grass, in the old mission house at Standing Rock Agency.

I understand that he made sketches for portraits of several other Indians at this time, but actually saw him working only on the two above mentioned. I do not find the portrait of Running Antelope in the collection but the portrait of John Grass is a striking likeness, as I remember this renowned Indian.

With best wishes, I remain,

Respectfully yours,

(Signed) J. F. WAMBAUGH.

Redwood Falls, Minn., June 4, 1914.

"My father was a scout under General George Crook, who in recognition of his services gave my father his own name, and he was ever after known as John Crook, instead of by his Indian name.

"My father named me George Crook after the general, and as I have a number of children and numerous grandchildren, the name will be perpetuated. I am a Wahpeton Sioux and remember well, seeing Little Crow, John Otherday and other Indians who took part in the massacre in this vicinity in 1862. The portraits of these men by H. H. Cross exhibited here today are in my remembrance, perfect likenesses of the men."

(Signed) GEORGE CROOK.

Hutchinson, Minn., October 19, 1912.

"I came to Hutchinson, Minnesota, in May, 1857, and have lived here ever since. I was personally acquainted with the Indian Chieftains, Little Crow, Hole-in-the-day, and Other Day. I saw their portraits in the collection loaned by you to the local committee in charge of the recent anniversary here and desire to say that they are excellent likenesses. The writer, Ellen M. Harrington, is the widow of Louis Harrington, who was captain of the Hutchinson stockade forces during the outbreak in 1862."

(Signed) ELLEN M. HARRINGTON.

Hutchinson, Minn., October 4, 1912.

"On behalf of the committee that had in charge the recent anniversary

celebration here, I wish to thank you for your great courtesy and kindness in loaning us your magnificent collection of Indian Portraits. The portraits were one of the real big features of the occasion and especially pleased the old timers who were emphatic in their admiration of the excellent likenesses of the Red Men whom they knew fifty years ago. Those whom they knew best were Cut Nose, Little Crow, Little Six, Medicine Bottle, Other Day and Hole-in-the-day, and if the testimonials of the old Indian fighters and pioneers are of any value, you certainly have remarkable likenesses of the old chieftains."

(Signed) SAM G. ANDERSON, Jr.

New Ulm, Minn., Aug. 28, 1912.

"Among the hundreds who viewed the Walker collection of Indian portraits loaned from the famous gallery in Minneapolis for exhibition in New Ulm, during the anniversary commemoration of the Sioux Indian uprising of 1862, there were not a few who were survivors of that pioneer period in Minnesota history and who had a distinct recollection of the originals of some of the well known paintings. To these men the exhibit was of peculiar interest and as committee in charge, I could not avoid being impressed by the character of their criticism. Without exception, it was favorable to the artist and his work. Had one been able to overhear them without knowing the object of their attention, he would have guessed that they were discussing the familiar features of a photograph of an old friend.

"I recall the comment of one man especially. Referring to the faithful manner in which the painter had preserved to the present and future generations, the likenesses of the Sioux leaders of half a century ago, he said with enthusiasm, 'Why, they simply couldn't be better.' And that same man knew Little Crow and Other Day, had seen Little Six, Medicine Bottle and many others at Fort Snelling and at other outposts and had aided in the capture of Wo-wi-napa, Little Crow's son, on the shores of Devils Lake in 1863."

(Signed) F. W. JOHNSON.

Hutchinson, Minn., October 19, 1912.

"I was a government scout during the Sioux Indian outbreak in 1862, and have lived in Minnesota since 1859. I was intimately acquainted with Little Six and Little Crow, having frequently hunted with Little Crow. I also knew Other Day, Cut-nose and many other Indians. I saw the portraits of these Indians from your collection at Hutchinson during the recent Old Settler's Re-union and desire to congratulate you on your good fortune in securing such excellent likenesses. They are true to life and of invaluable historical interest.

(Signed) A. H. DELONG.

Extract from a letter from Mr. Edmund J. Phelps, Minneapolis:

"Your remarkable portraits of the North American Indian chiefs who figure so prominently in the history of the development of the Northwest during the last half of the nineteenth century, is a great collection and one which cannot be duplicated, not because of the death of the artist, but because the race, as a savage one, has passed away. As a part of this collection are the life-like and almost life-size portraits of General Miles, General Custer and such well known characters as Buffalo Bill, Wild Bill, Kit Carson and many others."

Mr. J. S. Mack, now a resident of Minneapolis, says:

"I went to South Dakota about 1875 and was for a number of years well acquainted with many of the Indians whose portraits adorn this collection. The portraits, in addition to being perfect likenesses, are strikingly realistic portrayals of the real Indian character. The dress is also finer and much more natural than any Indian portraits I have ever seen and in this respect they are unusual, as the Indians in general will not stand for being sketched or photographed in their best attire. Nearly or quite all of the paintings of this character that I have ever seen, portray only a blanketed Indian and in most cases these have been painted from a photograph or hurried sketch and fail to represent the character or the dress."

Extract from Herbert Myrick's letter, October 19th, 1914:

"Equally noteworthy though of entirely different character, is your wealth of Americana in portraiture—the American Indian portraits by H. H. Cross, so realistic as to be forever an imperishing record of the outstanding personalities of a vanishing race, a permanent heritage of the real Americans—Roman Nose and Sitting Bull and all the rest, along with General Custer; so fascinating to one who is custodian of some of the West's unwritten history, including the true story of Beecher's Island, the Washita, and the Little Big Horn."

